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CROWN FIGURE METHOD

FOR

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OR

MANDOLIN

WITH OR WITHOUT A TEACHER

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THE BEST SELF INSTRUCTOR PUBLISHED

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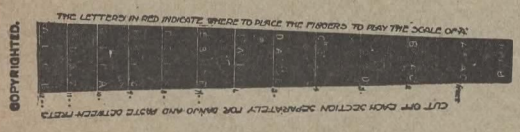

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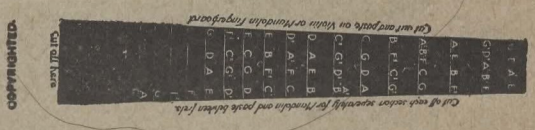
WILSON'S APPLIABLE

Fingerboard Chart for Banjo.

By this system you can play the Banjo, as it shows you the notes on the fingerboard, and you can become familiar with the instrument without much study.

The chart is in two colors.

Price 25 cents.



JUST PUBLISHED.

Wilson's Appliable Fingerboard Position Guide

FOR VIOLIN OR MANDOLIN.

A diagram of the Violin Fingerboard, showing where to place the fingers upon the strings of the fingerboard, shown by each note and their changes.

By this system any one can play easy pieces on the violin without much study or practice, as long as they know the notes. The chart is in two colors.

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CROWN FIGURE METHOD
FOR
Violin or Mandolin.

HOW TO HOLD THE MANDOLIN.

Sit in a straight chair, using a hassock for the right foot if seat is high. Let the mandolin rest lightly upon the right thigh, the back of the mandolin held firmly against the player's side by the pressure of the right forearm just above the tail piece. Sit upright and do not watch the finger board more than you can help but keep the eyes on the music.

POSITION AND FINGERING FOR THE LEFT HAND.

The first finger of the left hand is used for the first two frets, the second finger for the third and fourth frets, the third finger for the fifth and sixth frets, and the fourth finger for the seventh and eighth frets. This is called the first position.

The neck of the mandolin should be held lightly between the first finger and the thumb. Do not allow the neck to sink too deeply into the left hand, but keep it high enough to avoid touching skin connecting thumb to first finger. The back of the left hand should be kept towards the head of the mandolin and the fingers so curved as to fall upon the strings on their tips in a natural and easy manner. Do not allow palm of hand to come in contact with the neck.

"RIGHT HAND"—HOW TO HOLD THE PICK.

Make a cross with the first finger and thumb, keeping the thumb perfectly straight and projecting a little beyond the first finger, and place the pick on the side of the first joint of the first finger and hold in place by the thumb. The broad side of the pick should always strike the strings so as to avoid a scratchy and tinny tone. The remaining fingers should be held in a natural curved position toward palm of the hand.

POSITION OF RIGHT HAND AND FOREARM.

The forearm should rest on the edge of the instrument with the wrist curved so as to be able to place three fingers between the wrist and bridge, thus insuring a free movement from the wrist No part of the hand should rest upon or touch the face of the mandolin.

The mandolin has eight strings, but are tuned in pairs. Each pair is to be considered as one string and the pick should be made to strike them both at every stroke.

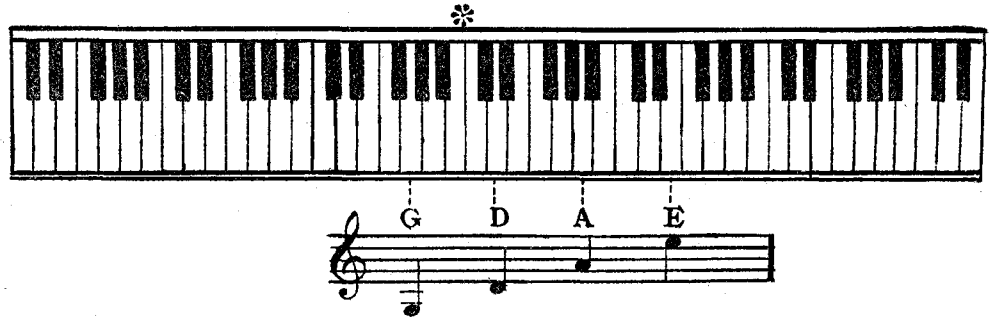
Strike the strings directly across the top and do not hold the pick too tight, but strive for an easy management of the right hand.

TUNING THE MANDOLIN.

The four pair of strings of the mandolin are tuned in fifths to E, A, D, and G. The strings may be tuned to corresponding notes on piano or organ—

EXAMPLE.

THE CENTER OF A PIANO OR ORGAN.



"KEYBOARD SHOWING THE KEYS G, D, A, AND E."

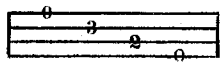
or tune the G strings first, tuning the one nearest to you with G on a pitch-pipe or a guitar. Then tune them both in unison. Place the finger on the G string at the seventh fret and tune the D strings to that tone, then stop the D string at seventh fret and tune the A strings. Stop A string at seventh fret and tune E strings. After mandolin is tuned each pair of strings is considered as one, thus making four strings. The first is E, the second is A, the third is D, and the fourth is G.

(NOTE—Do not fail to keep the wrist of right hand up.)

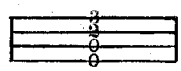
In this method notes are not used but instead four lines representing the four strings of mandolin or violin are given, with the number of fret placed on the line corresponding to the string on which the desired note is to be played. As the violin has no frets it is advisable to secure Wilson's Appliable Fingerboard Position Guide for Violin which can be adhered to finger board giving the student markings corresponding to frets on the mandolin.

EXAMPLE OF LINES AND FIGURES USED.

The top line represents E string; the second line from the top represents A string; the third line represents D string; the fourth line represents G string.

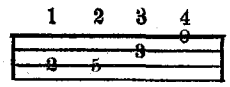


means 1st string open.
" 2nd " third fret.
" 3rd " second fret.
" 4th " open.

When the figures are directly over each other, thus  the notes are to be played together with one stroke of the pick or bow.

When they follow each other in this manner

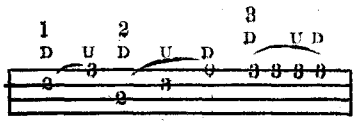
Count 1 2 3 4

EXAMPLE.  they are to be played singly, giving note one count, using long bow on violin, and the trill on mandolin. When it is desired that one note should be held two or more counts and played tremelo on mandolin and with one bow on violin, it is written thus

Two or more notes with a short curved line above them, are always played to one count and not trilled but made with Down and Up strokes on mandolin and short bowing on violin.

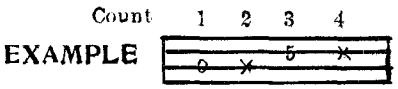
EXAMPLE.

D means down stroke.
U means up stroke.



When a dot is placed after a figure thus that note is made longer and the following one shorter

When crosses are used



they indicate silence and are given one count.

The figures over the first measure or two are given to show pupil how the measures are to be counted and have no reference to fingers or frets.

On the mandolin begin note with down stroke. In holding notes with fingers of left hand use the tip of the finger and place just behind the fret.

1. POSITION OF THE VIOLIN, Etc.

The player should take his position a little to the left of the music stand, standing erect, in a natural manner and without constraint, the body resting chiefly upon the left foot, with the right foot turned somewhat obliquely outwards.

2 POSITION OF THE VIOLIN, LEFT ARM AND LEFT HAND.

The lower end of the violin should be placed on the left collar-bone, where it must be firmly held by the chin close to the left of the tail-piece, without inclining the head too much to the side. The neck should be held, close to the nut, by the left hand with the last joint of the thumb on the one side and the root of the index finger (the lowest joint) on the other side (with not too hard a pressure).

The hand should be in a straight line with the fore-arm; (the wrist should, therefore, neither bend out toward the scroll, nor in toward the neck of the violin.)

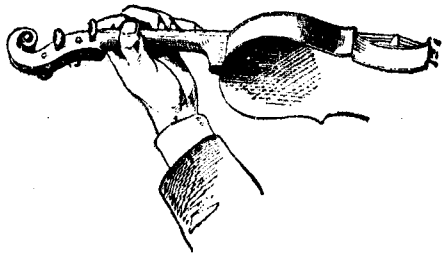
The violin should not sink so far in the left hand that it touches the connecting skin of the thumb and index finger.

The ball of the thumb should not lie close to the neck.

The outside of the palm of the hand (under the little finger) should be as near as possible to the neck of the violin.

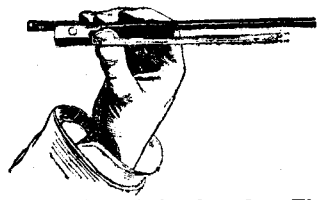
The violin should be held so high with left hand that the strings, from bridge to nut, are horizontal; the right-hand side of the violin should slope downwards a little and the left elbow be

brought before the chest just under the middle of the violin, the whole instrument being directed with the neck a very little to the left.



All the joints of the 4 fingers of the left hand are to be bent so that the foremost joint stands perpendicularly over the string. Avoid flattening the fingers when setting them upon the strings.

3. POSITION OF THE BOW, AND BOWING.



The bow is held in the fingers of the right hand. The inside of the thumb, near the tip, should be placed as far as possible in the cutting of the nut; the forejoint is not to press in but is to be bent outwards a little. The middle and ring fingers, in an easy and rounded position exactly opposite the thumb, clasp the stick so that it is firmly held between their tips and the thumb, which is obliquely directed towards the ring finger. The little finger, with the end joints loose, lies against the ring finger, and the index finger with both the fore joints clasps the stick in front of the middle finger, with the first joint slightly bent in. The fingers should be neither too far apart nor too close together.

The bow should always be moved parallel to the bridge and at right angles to the strings, and should deviate neither to the left nor right. When the nut-end of the bow is upon the string, the wrist should be bent upwards; when the middle part is there, the wrist is to be quite extended; and when the point of the bow lies upon the string, the wrist should be bent downwards.

The cross-axis of the wrist must always be parallel to the bow.

The bow should be moved chiefly by the hand and forearm, with their joints as loose as possible. The upper arm should take scarcely any part in the movement but should hang straight down, with the elbow rather close to the body. At the most, it should do no more than yield to the movement of the fore-arm. This occurs when the bow is moved upwards, to the nut, for then the upper arm has to move slightly forward; or when the bowing is on one of the deeper strings, especially the G-string, as the upper arm must then rise and fall somewhat.

Both the up and down movement, in bowing, should be of equal rapidity.

4 TUNING THE STRINGS.

First tune the A string in unison with a tuning fork in "A", afterwards the D string. In sounding the two strings together, a discordant sound will be heard, as long as the D string is out of tune. If the D string is now stretched to sharpen it, or loosened to flatten it, as the case may be, the undulating discord will vanish as the strings are brought into perfect tune. The moment in which the pure fifth is reached and both tones flow together, as it were, in accord, so that the shrill undulating sound vanishes, can only be distinguished by those who have, in some degree, a musical ear. A pupil thus endowed will soon be able to tune his violin himself.

The G string will be tuned from the D string in the same way, and the E string from the A string.

In tuning, one should bow evenly upon the two strings and not too heavily.

OLD OAKEN BUCKET.

Mandolin or Violin.

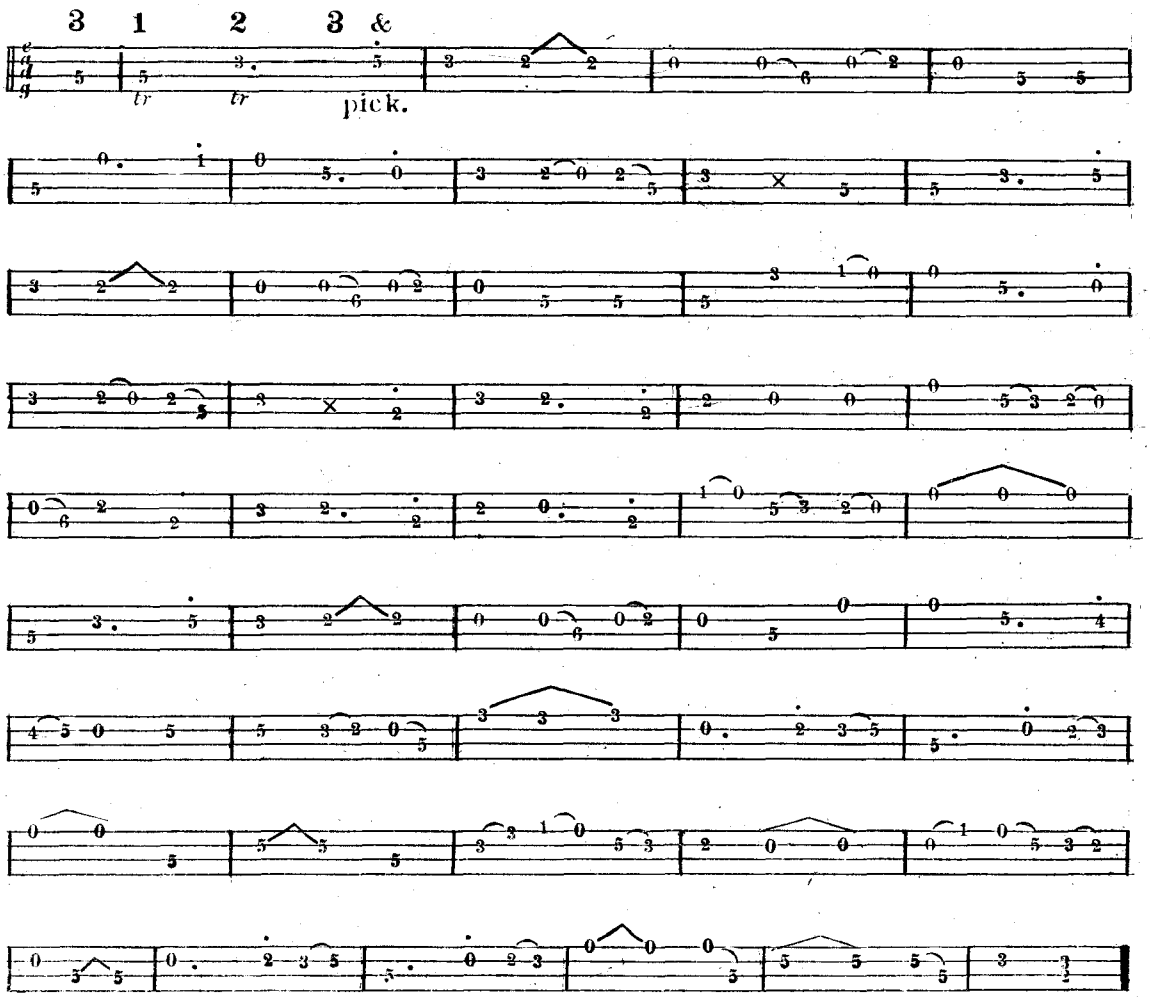
Count.

6 1 2 & 3 4 5 & 6 (^ Trill as one note.)

ALICE WHERE ART THOU.

Count.

3 1 2 3 &



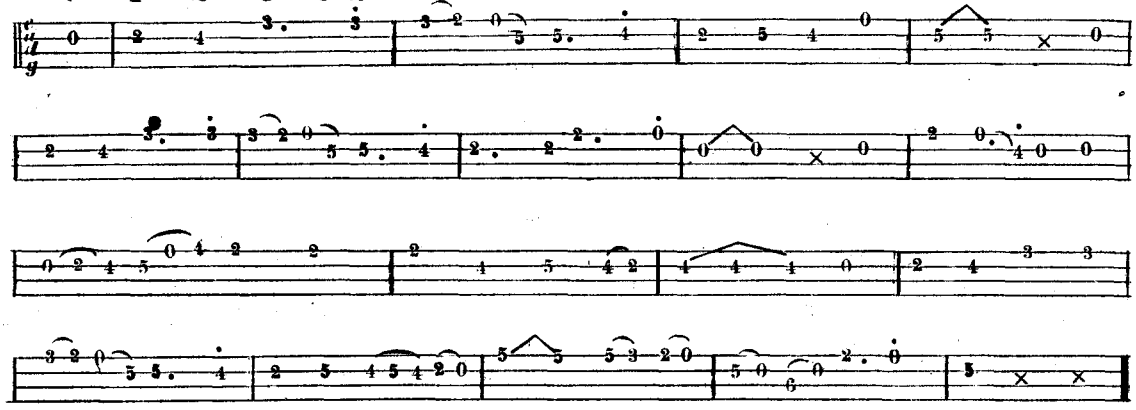
Note. All notes getting one count or more shold played tremelo (*tr*) on Mandolin. Notes getting less than one full count should be picked with single strokes.

THEN YOU'LL REMEMBER ME.

Mandolin or Violin.

Count.

4 1 2 3 4 &



THE PALM TREES.

Count.

1 2 & 3 & 4 &

MY OLD KENTUCKY HOME.

Count.

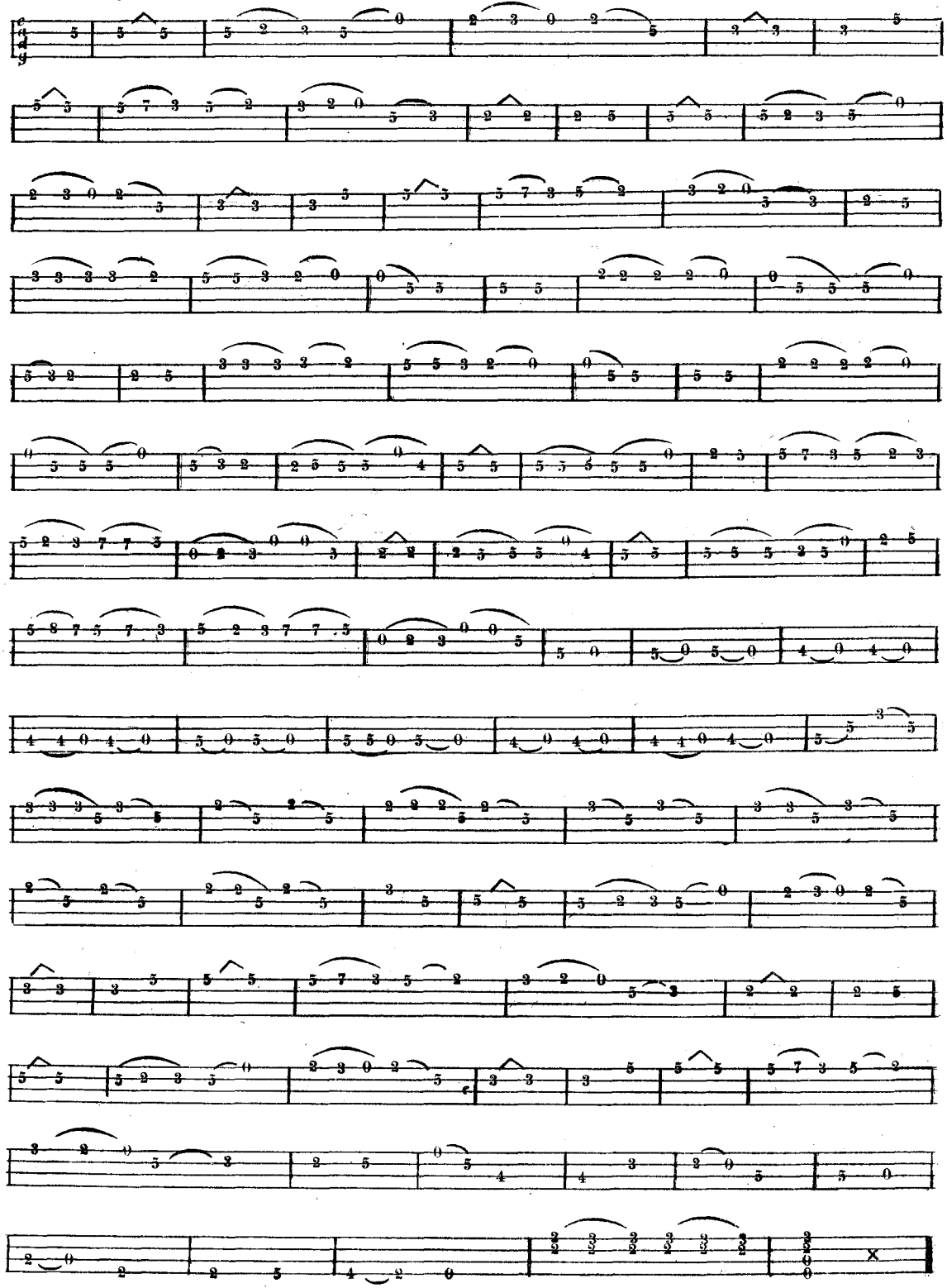
4 1 2 3 4 &

LA PALOMA (THE DOVE.)

Mandolin or Violin

Count.

2 1 2

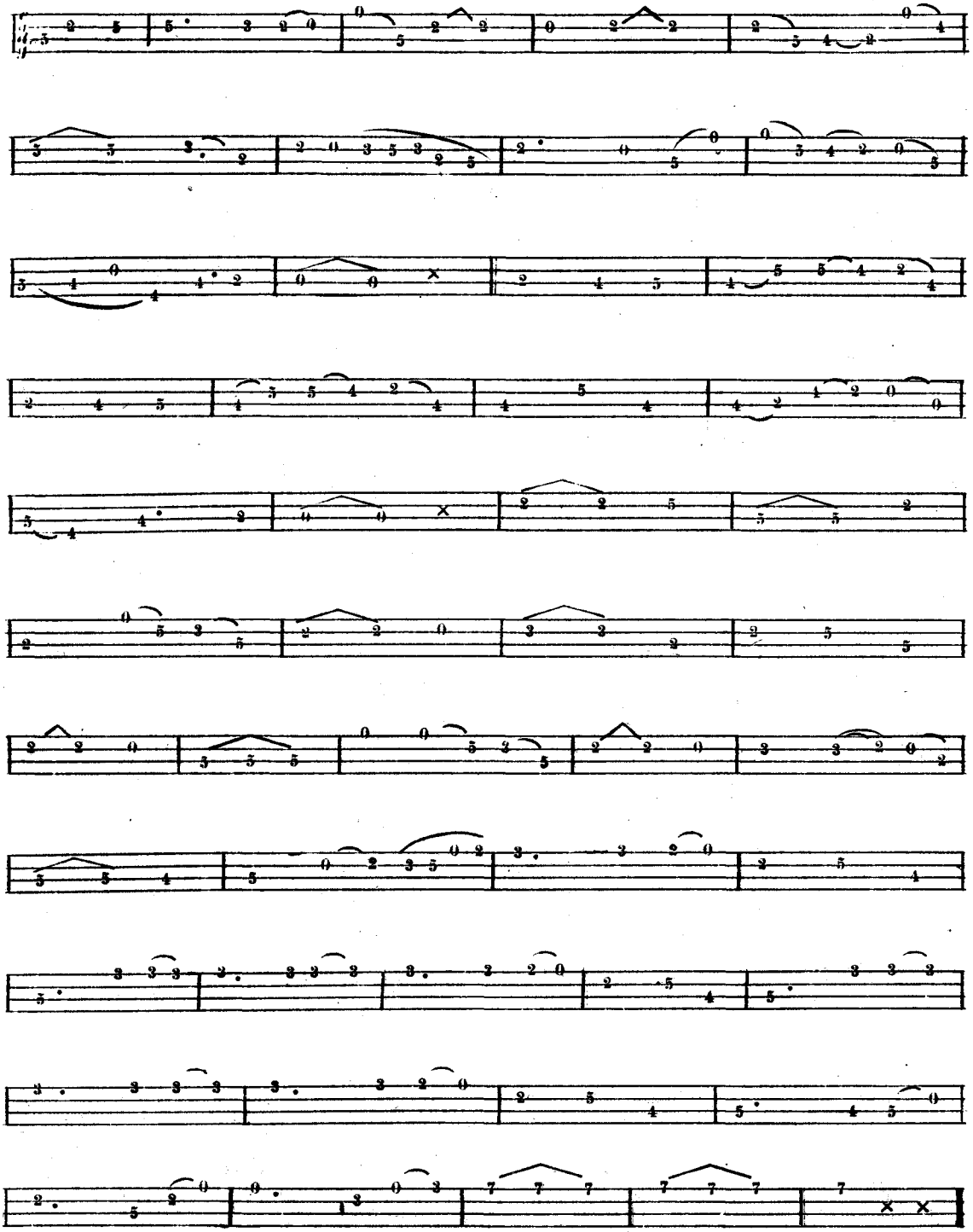


INTERMEZZO FROM CAVALLERIA RUSTICANA.

Mandolin or Violin

Count.

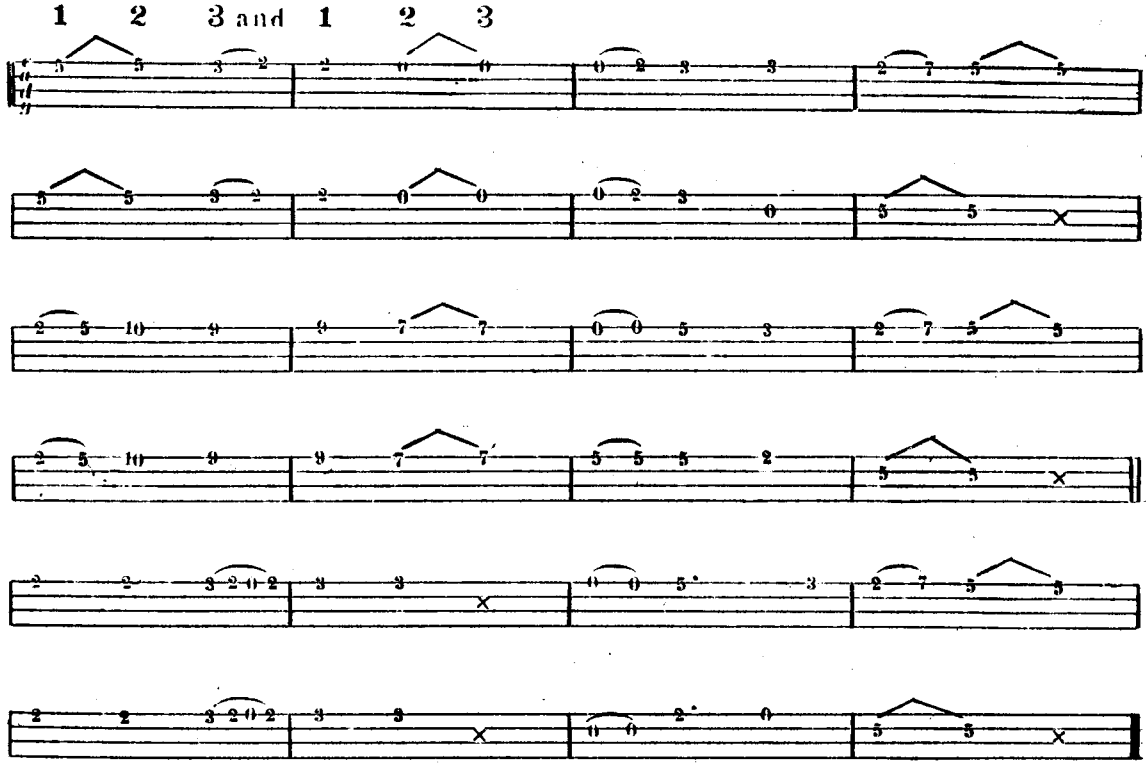
1 2 3 1 2 & 3 &



JUANITA.

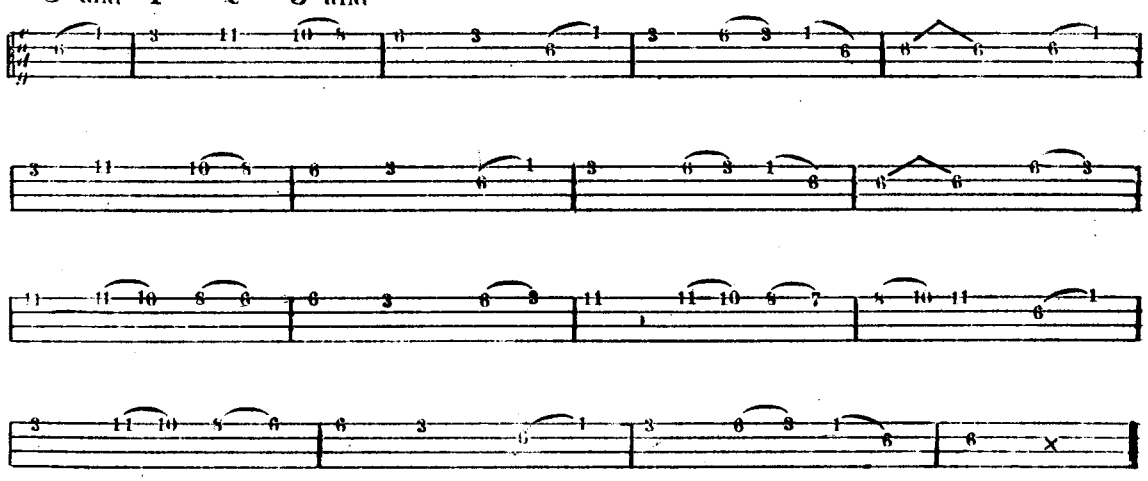
Mandolin or Violin.

Count.



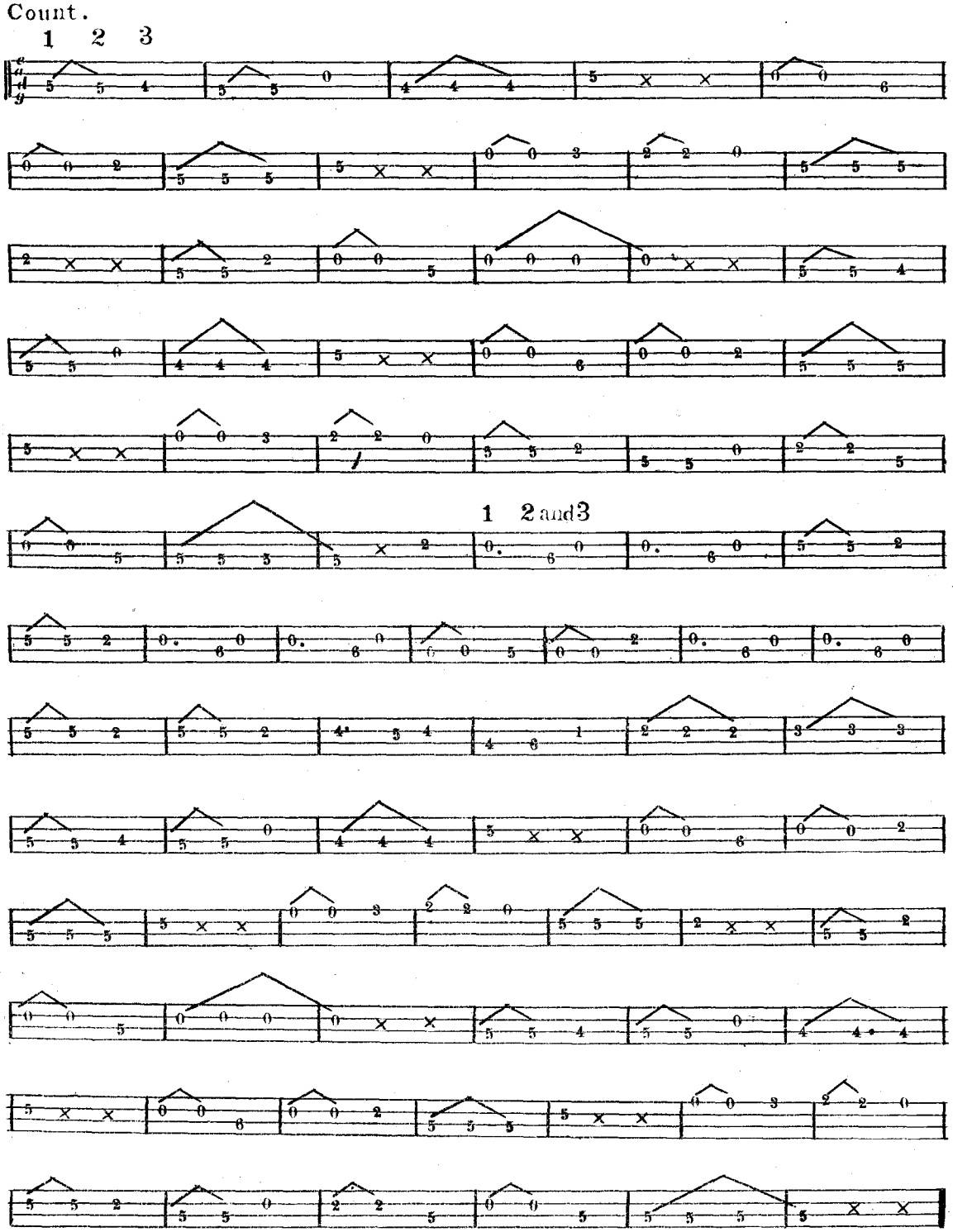
LAST ROSE OF SUMMER.

Count.



LOVES DREAMLAND WALTZ.

Mandolin or Violin.

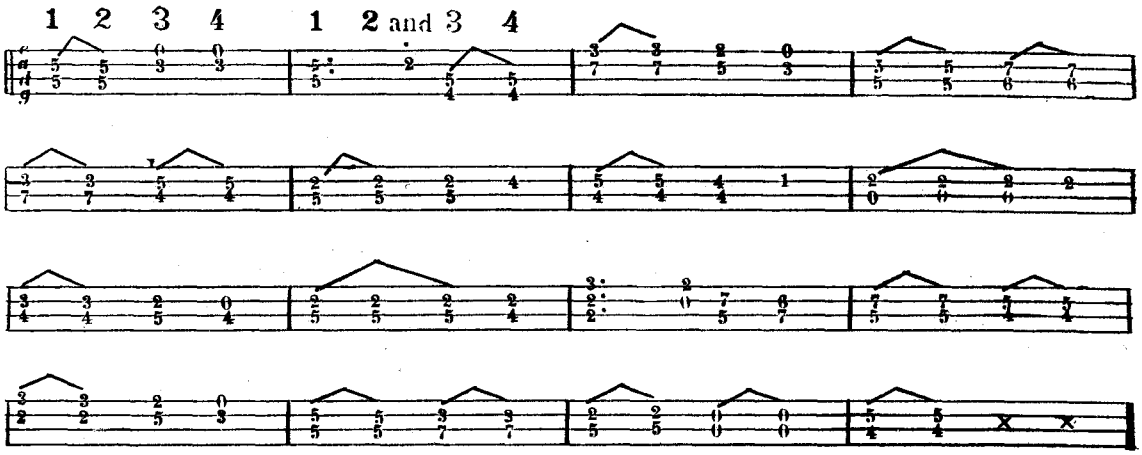


RUSSIAN NATIONAL HYMN.

Mandolin or Violin.

Count.

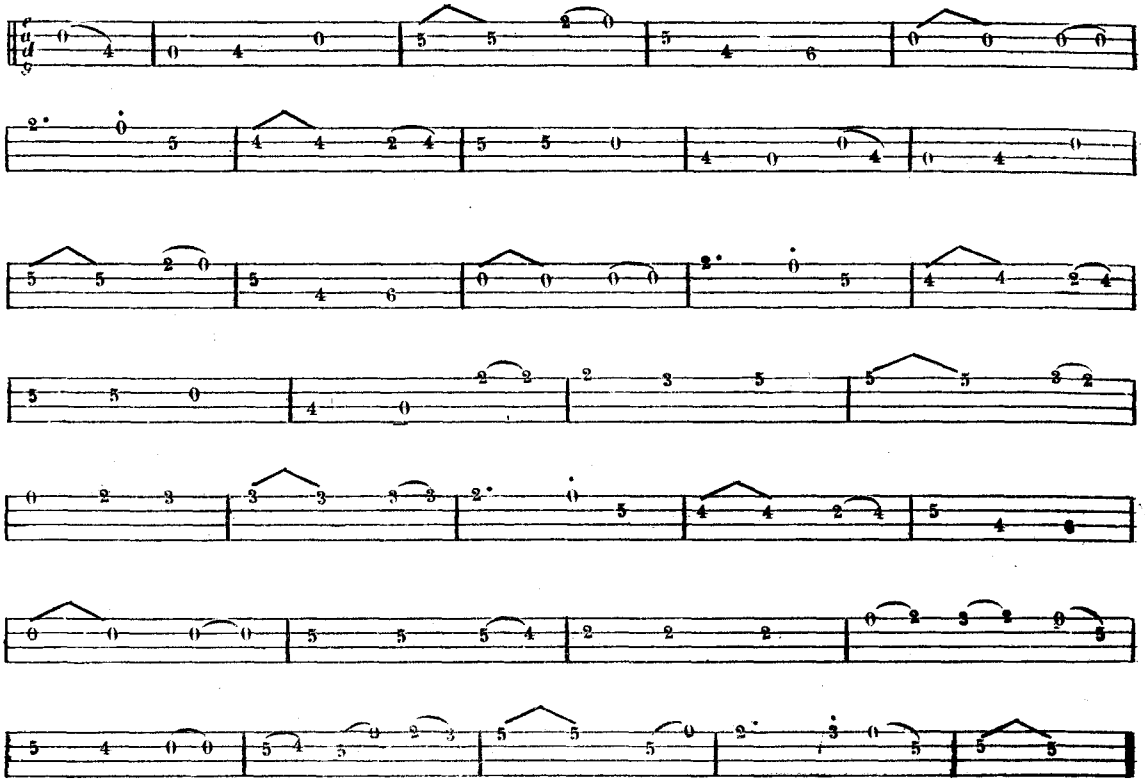
1 2 3 4 1 2 and 3 4



THE STAR SPANGLED BANNER.

Count.

3 and 1 2 3 1 2 3 and

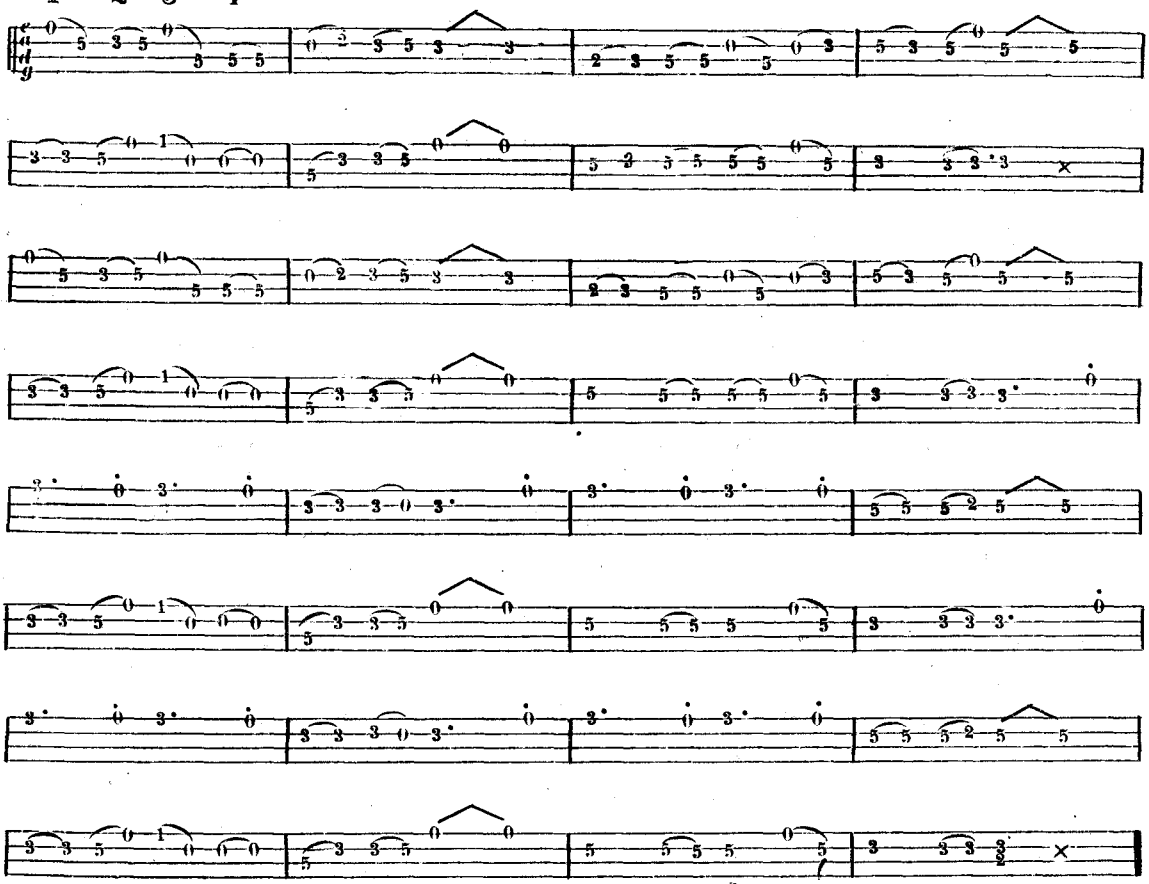


NATIONAL AIR.

Mandolin or Violin.

Count.

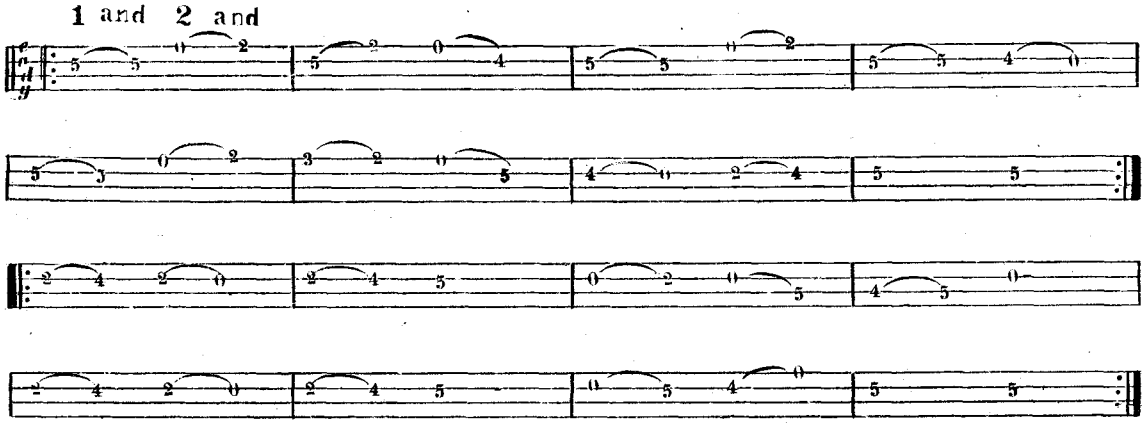
1 2 3 4



YANKEE DOODLE.

Count.

1 and 2 and



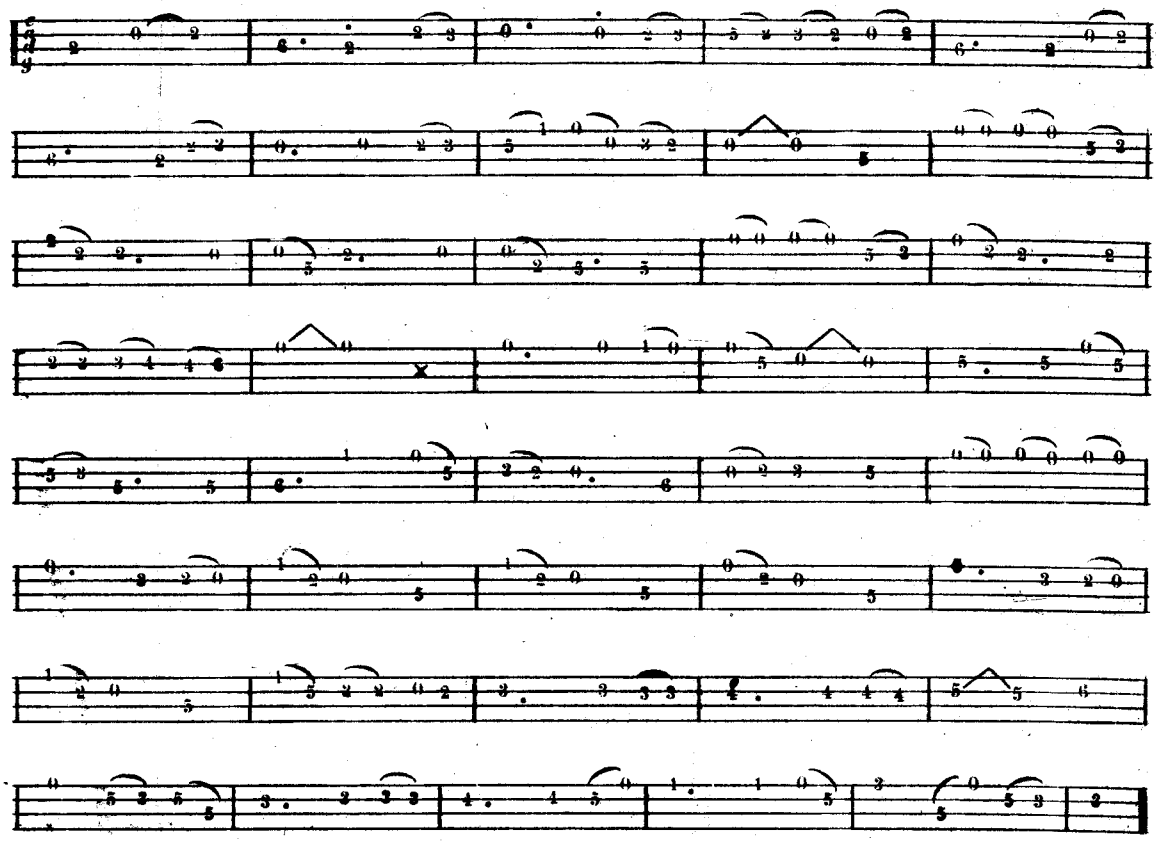
Dots placed before or after a double bar indecate that the strain is to be repeated. Thus

IN OLD MADRID.

Mandolin or Violin.

Count

& 3 & 1 2 & 3 &



THE GIRL I LEFT BEHIND ME.

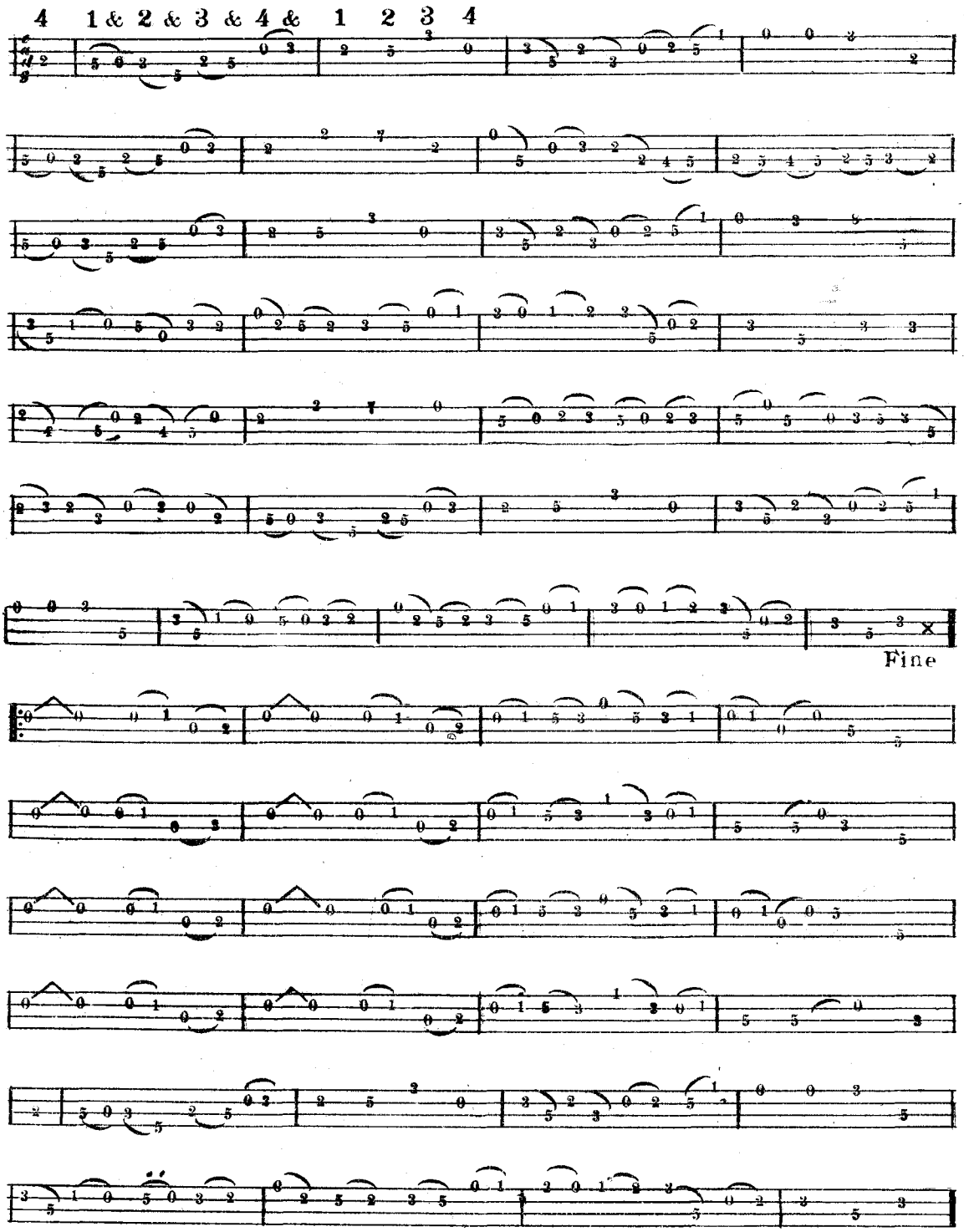
Count

4 1 2 3 & 4 &

PIZZICATE (SYLVIA.)

Mandolin or Violin.

Count

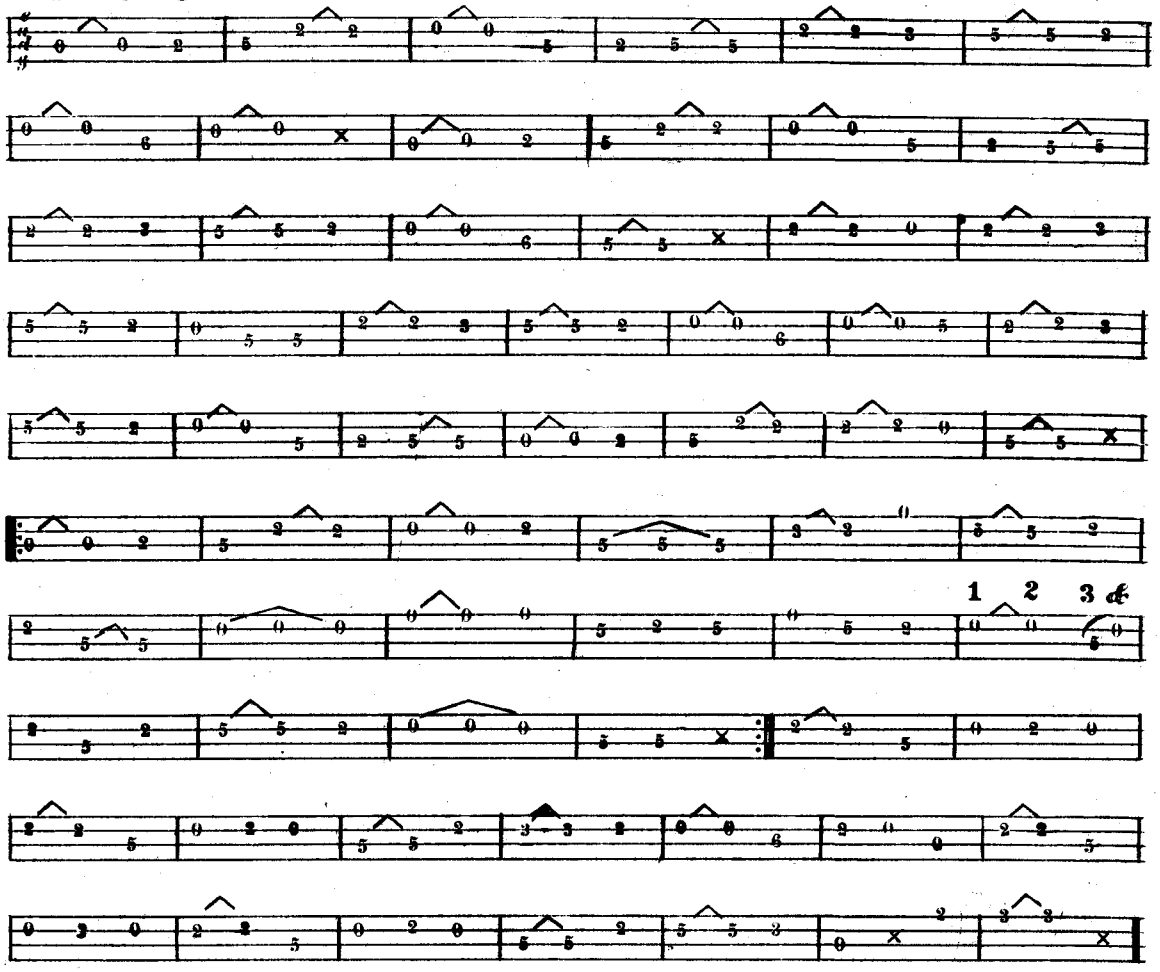


I'LL WHISTLE AND WAIT FOR KATIE.

Mandolin or Violin.

Count.

1 2 3



AULD LANG SYNE.

Count.

4 1 2 & 3 4

Mandolin or Violin.

IN THE GLOAMING.

INTRO.

Count.

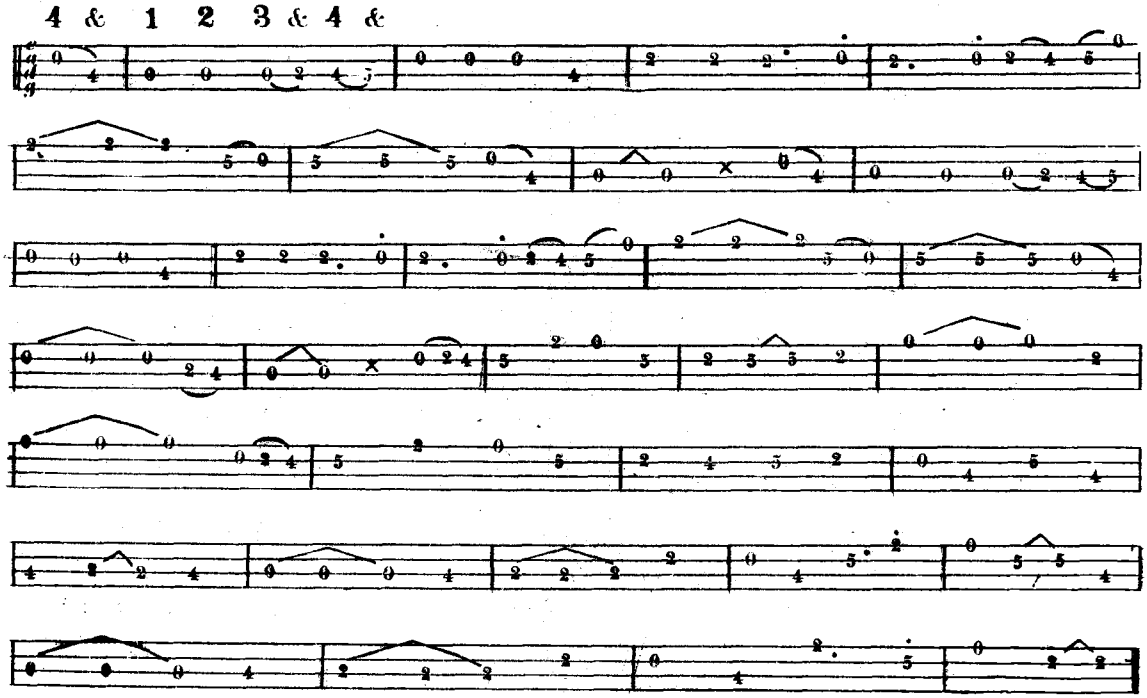
1 2 & 1 2

SONG.

DIXIELAND.

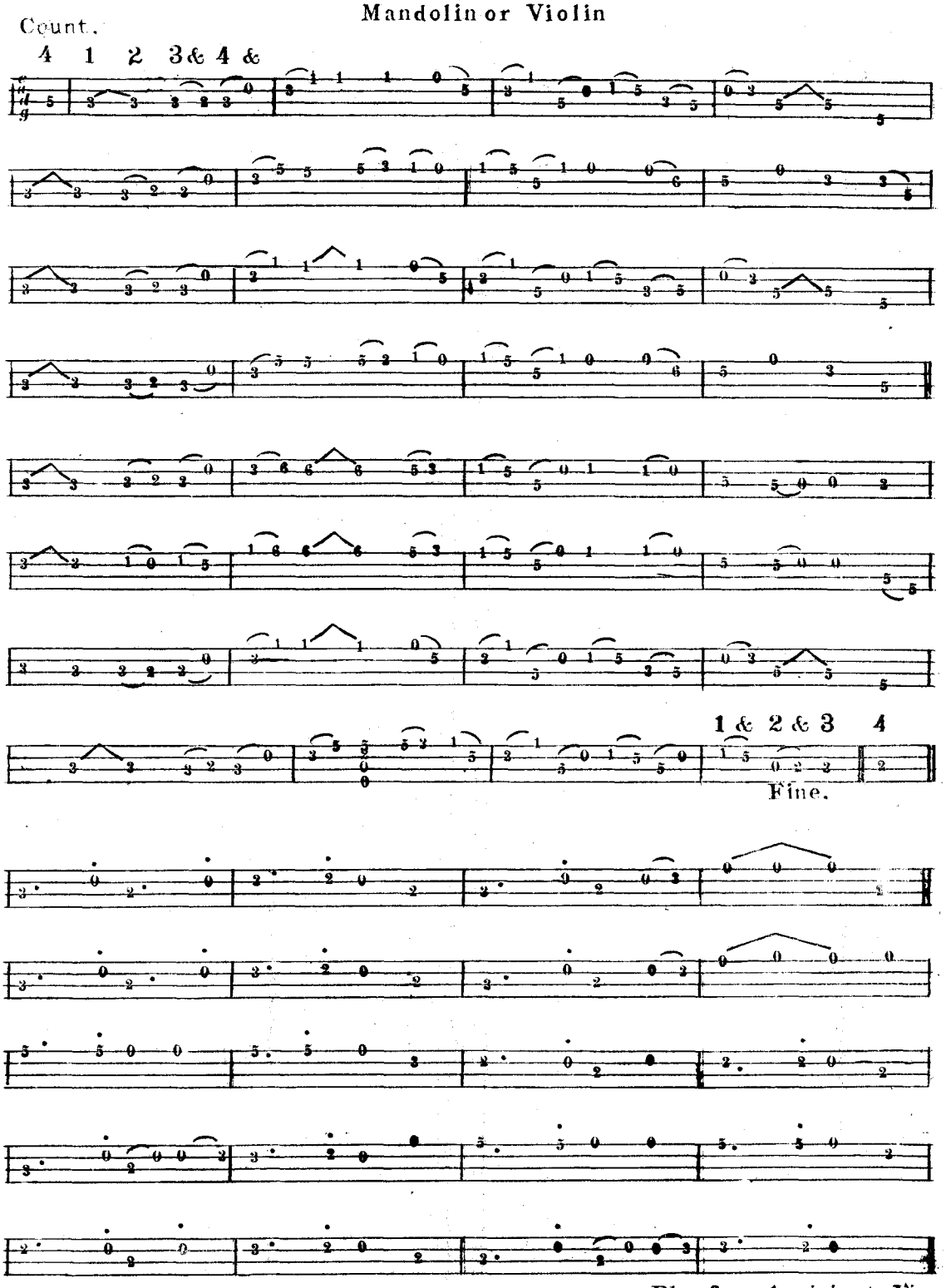
Count.

4 & 1 2 3 & 4 &



TRAUMEREI.

Mandolin or Violin

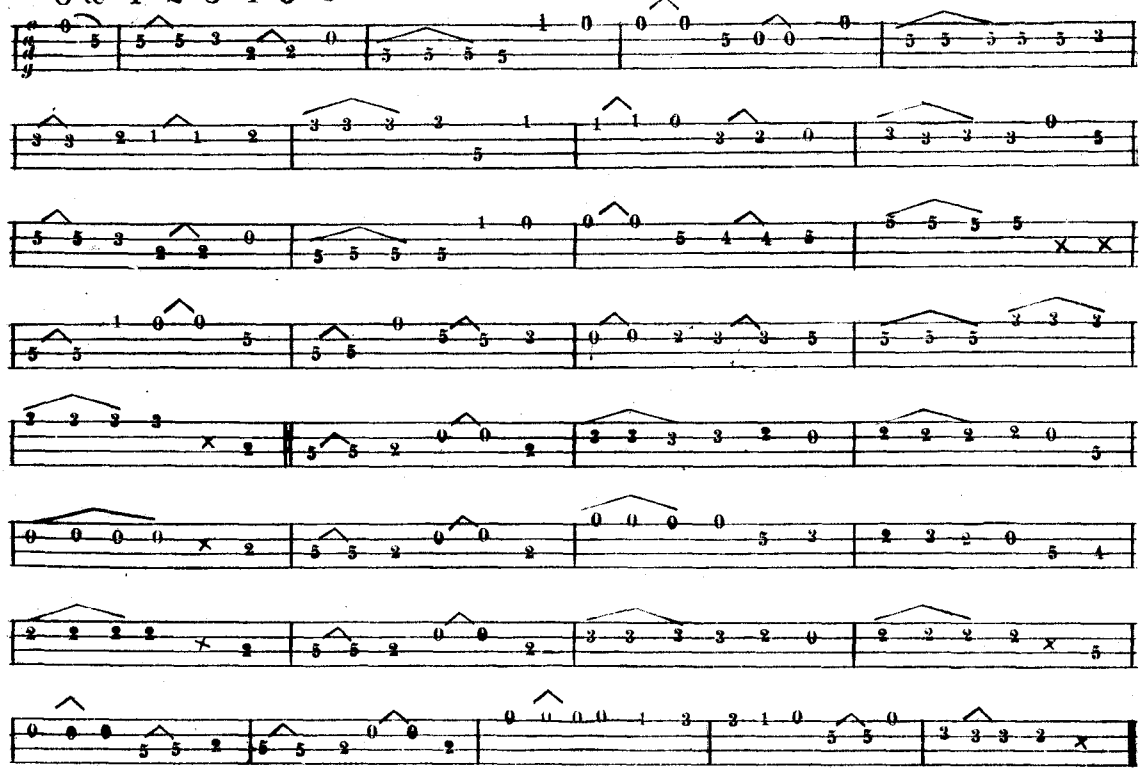


THE NIGHTINGALE.

Mandolin or Violin

Count.

6 & 1 2 3 4 5 6



THE CARNIVAL OF VENICE.

Count

6 1 2 3 4 5 6

AMERICA.

Cout.

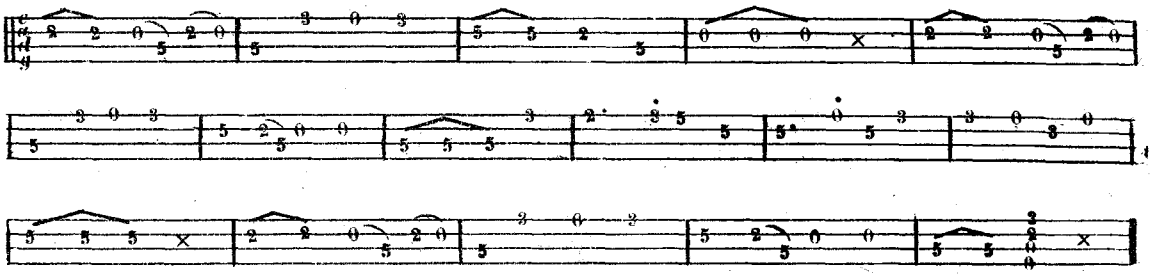
1 2 3 1 2 & 3

Mandolin or Violin.

OLD FOLKS AT HOME.

Count.

1 2 3and4and1 2 3 4



ANNIE LAURIE.

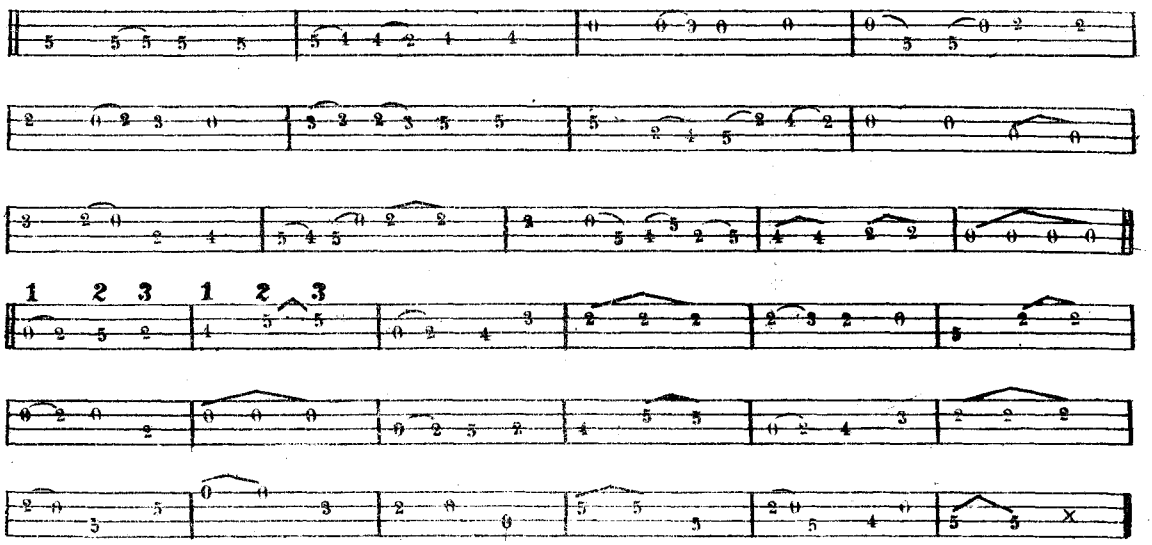
Count.

4 and 1 2and3 4and1 2 3 4

LOVE'S OLD SWEET SONG.

Count.

1 2and 3 4 1and2and3 4

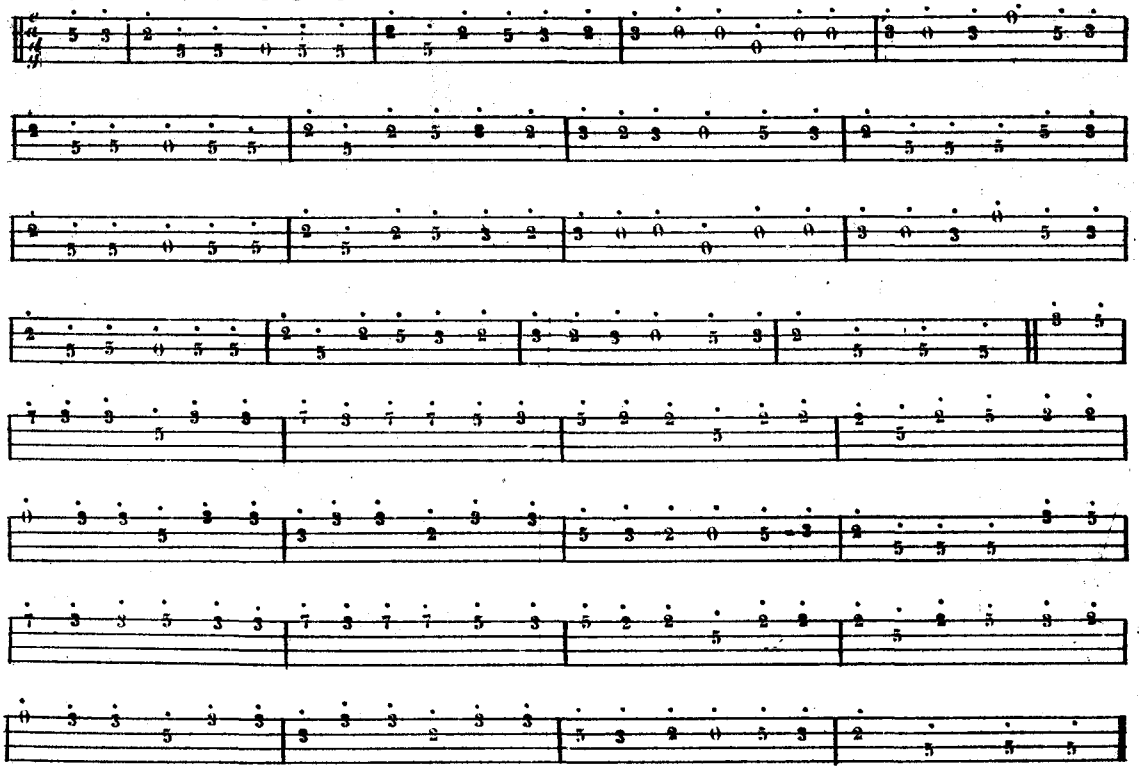


IRSH WASHERWOMAN.

Mandolin or Violin.

Count.

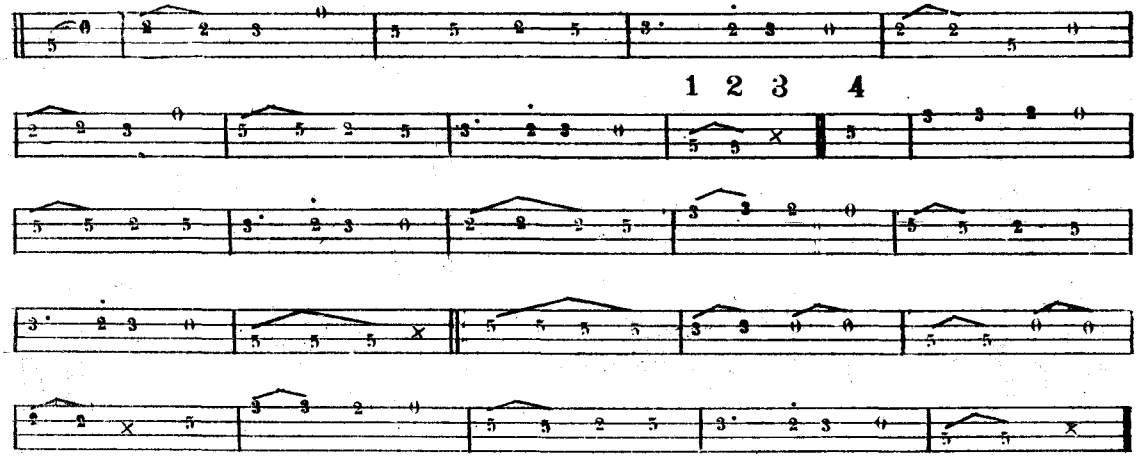
5 6 1 2 3 4 5 6



HOME SWEET HOME.

Count.

4 and 1 2 3 4



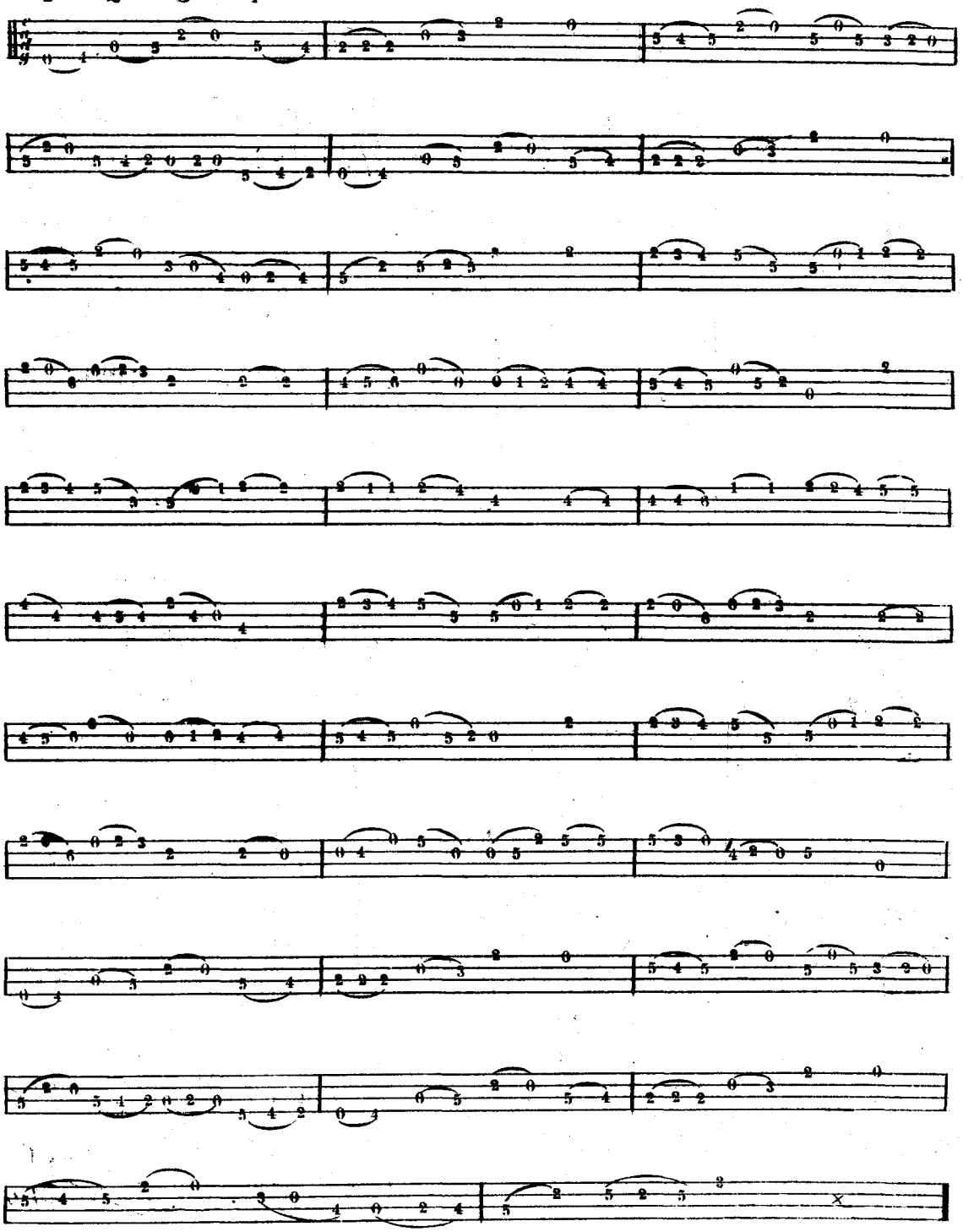
Notice In Irish Washwoman that the notes are dotted therefore do not trill them but give each note a single stroke.

CORYDON CLOG SCHOTTISCHE.

Mandolin or Violin. Permission of Smith & Zublin.

Count.

1 2 3 4



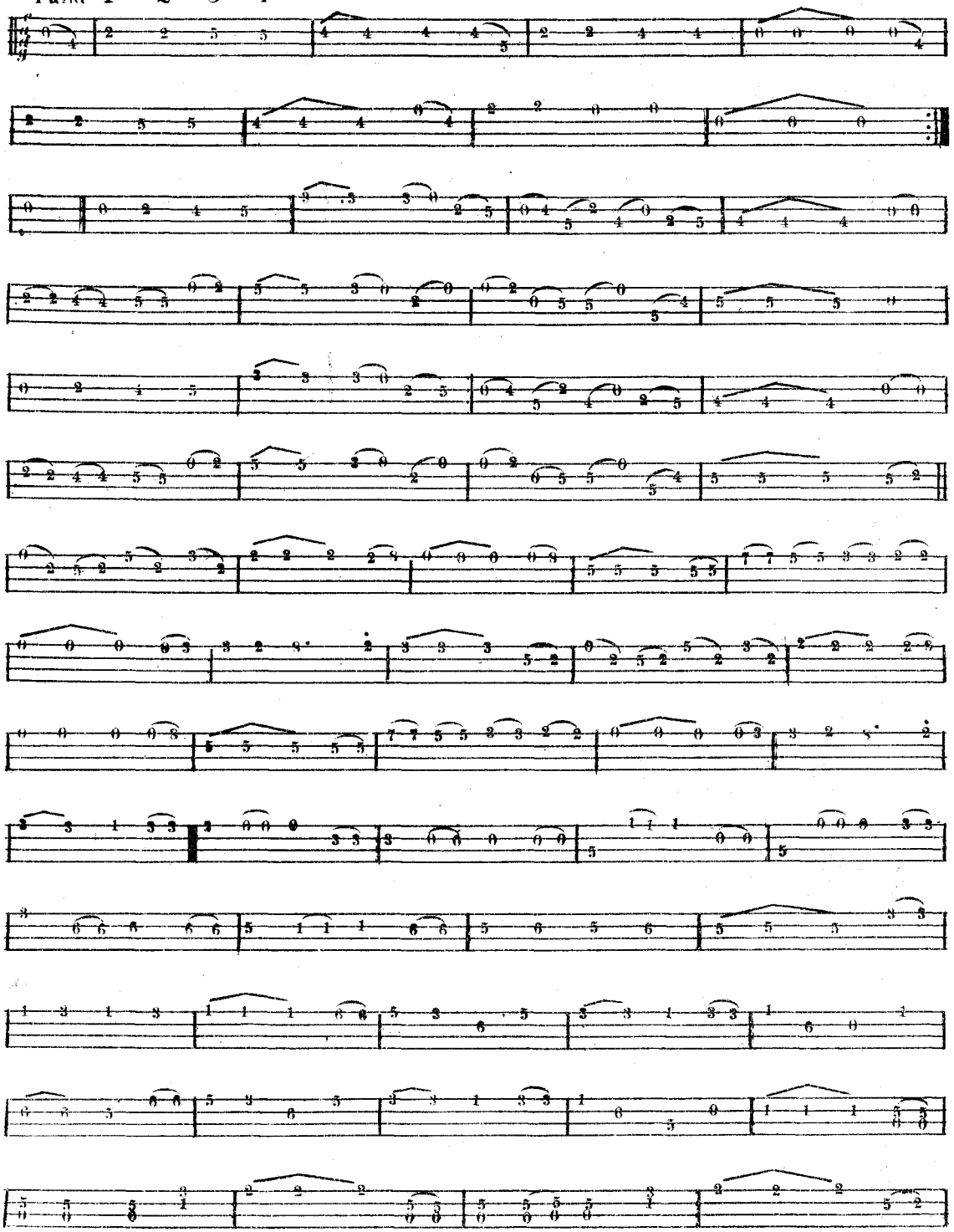
WILSON'S APPLIABLE FINGERBOARD CHART for GUITAR.
Price 25 Cents.

FORGET ME NOT GAVOTTE.

Mandolin or Violin.

Count.

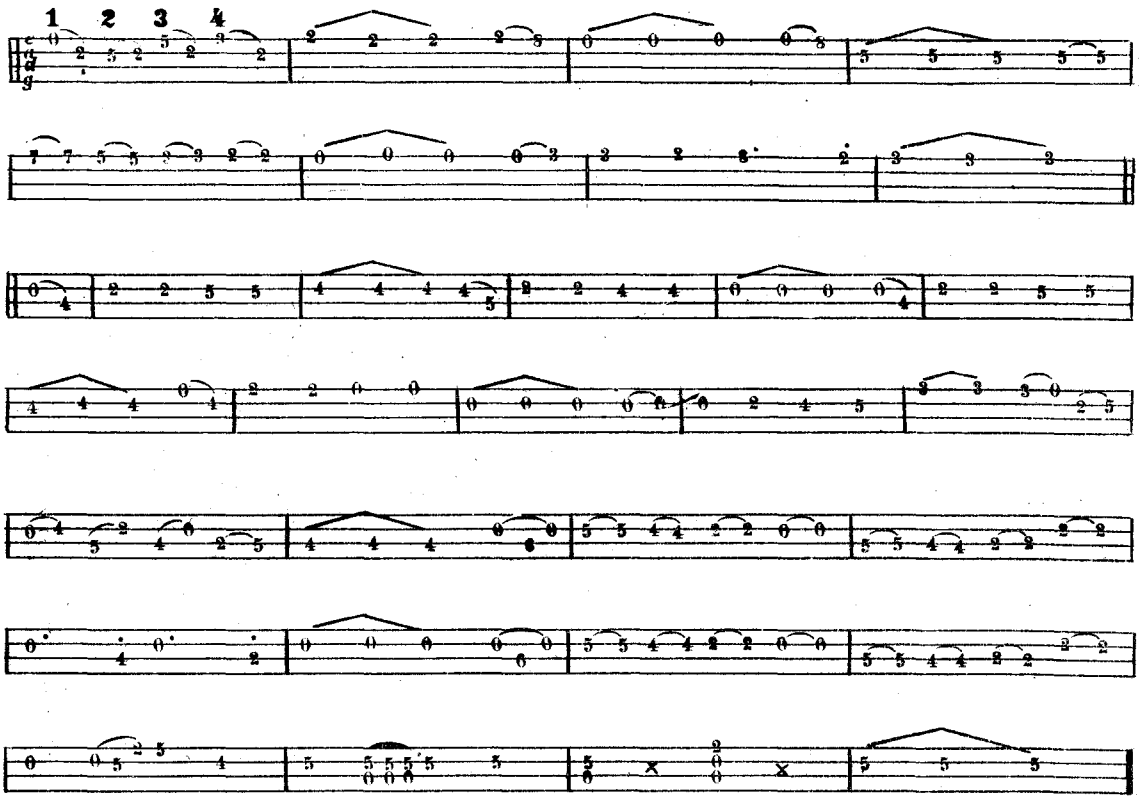
4 and 1 2 3 4



WILSON'S APPLIABLE FINGERBOARD CHART for BANJO.
Price 25 Cents.

FORGET ME NOT GAVOTTE. Concluded.

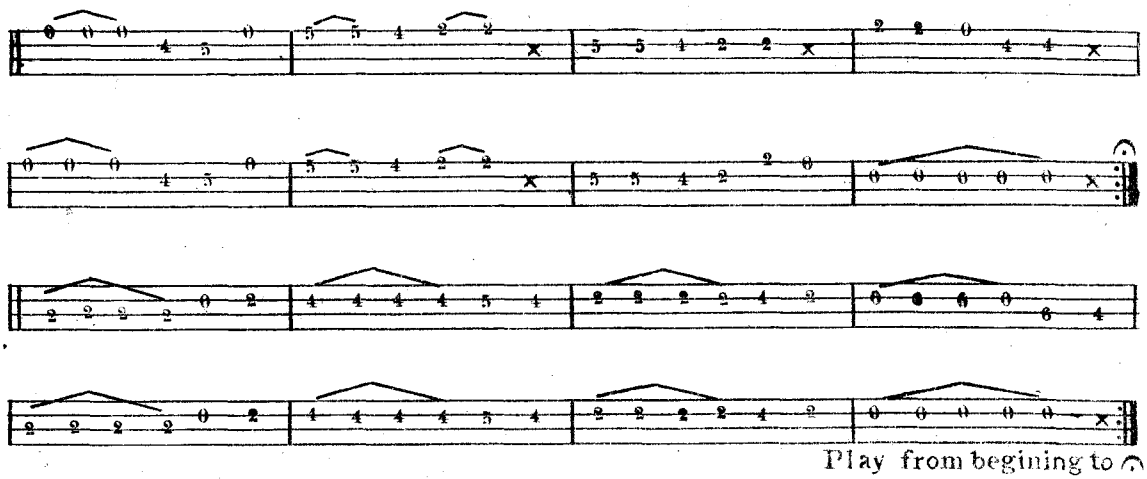
Mandolin or Violin.



SILVERY WAVES.

Count.

1 2 3 4 5 6



Play from begining to

BEN BOLT.

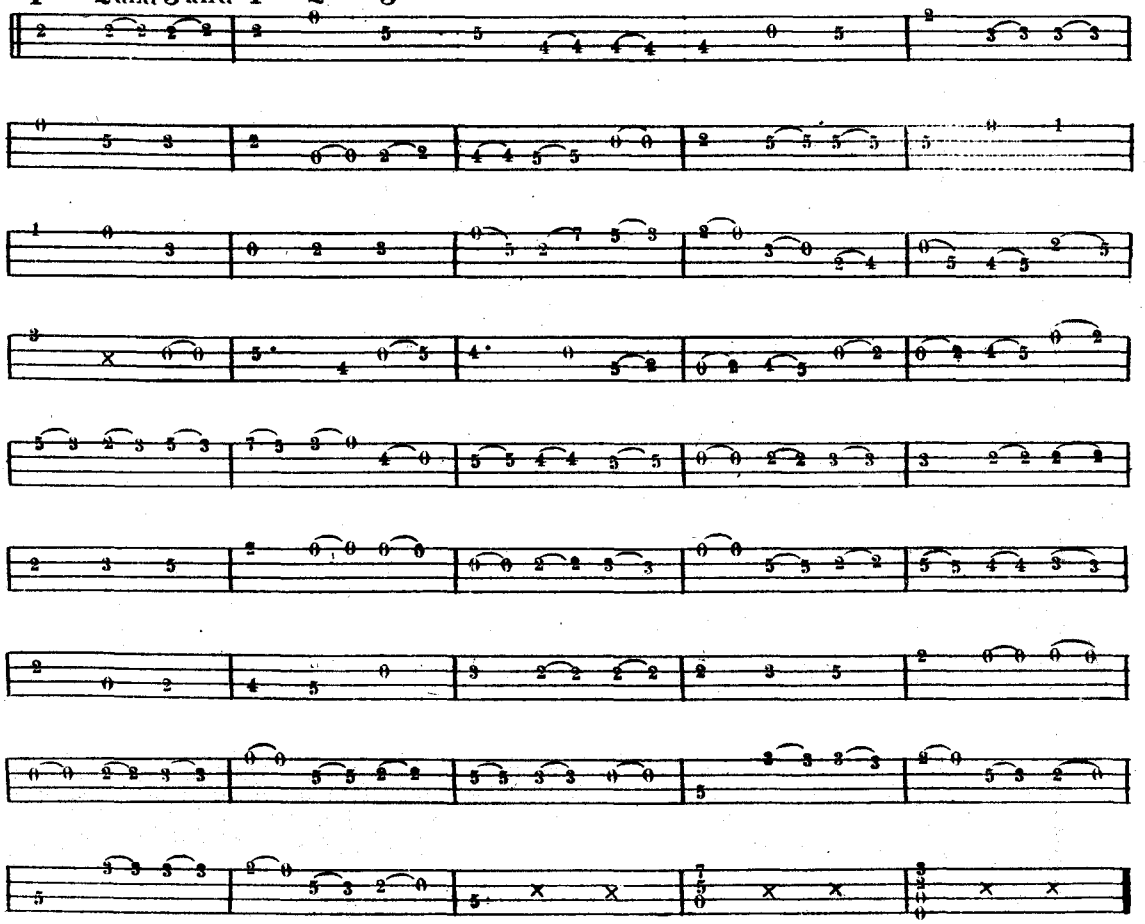
Mandolin or Violin.

Count.

1 2and3 4and

Varia.

1 2and3and 1 2 3



LISTEN TO THE MOCKING BIRD.

Mandolin or Violin.

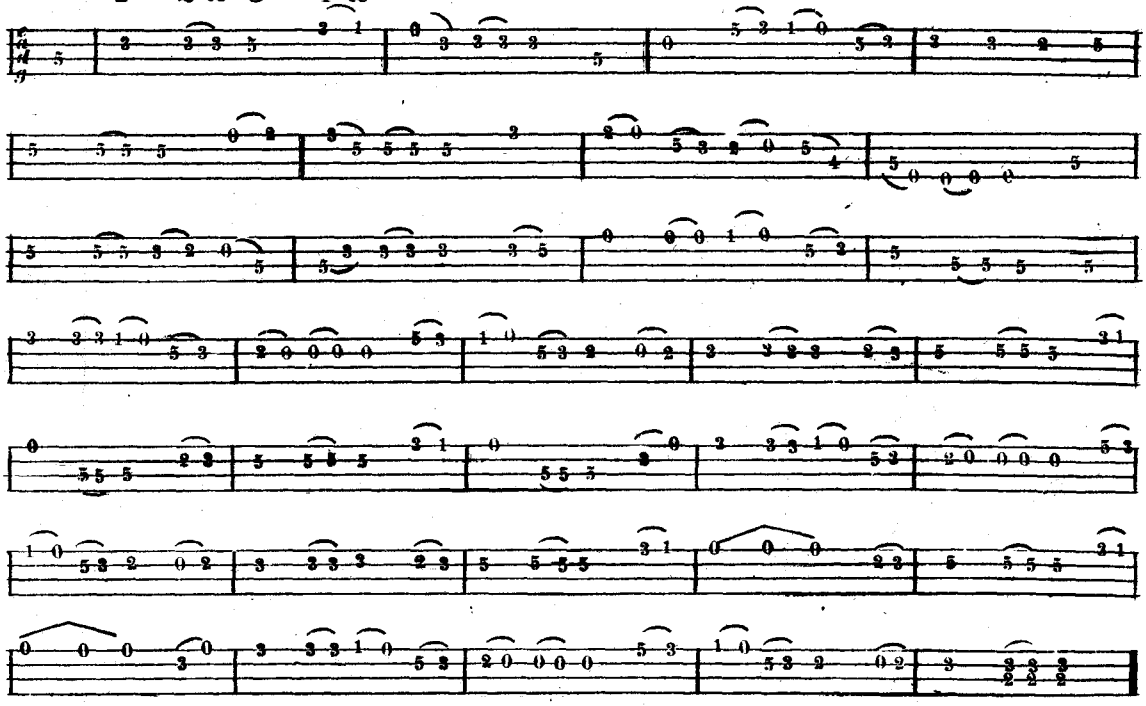
Count

4 1 2& 3 4 &

COLUMBIA THE GEM OF THE OCEAN.

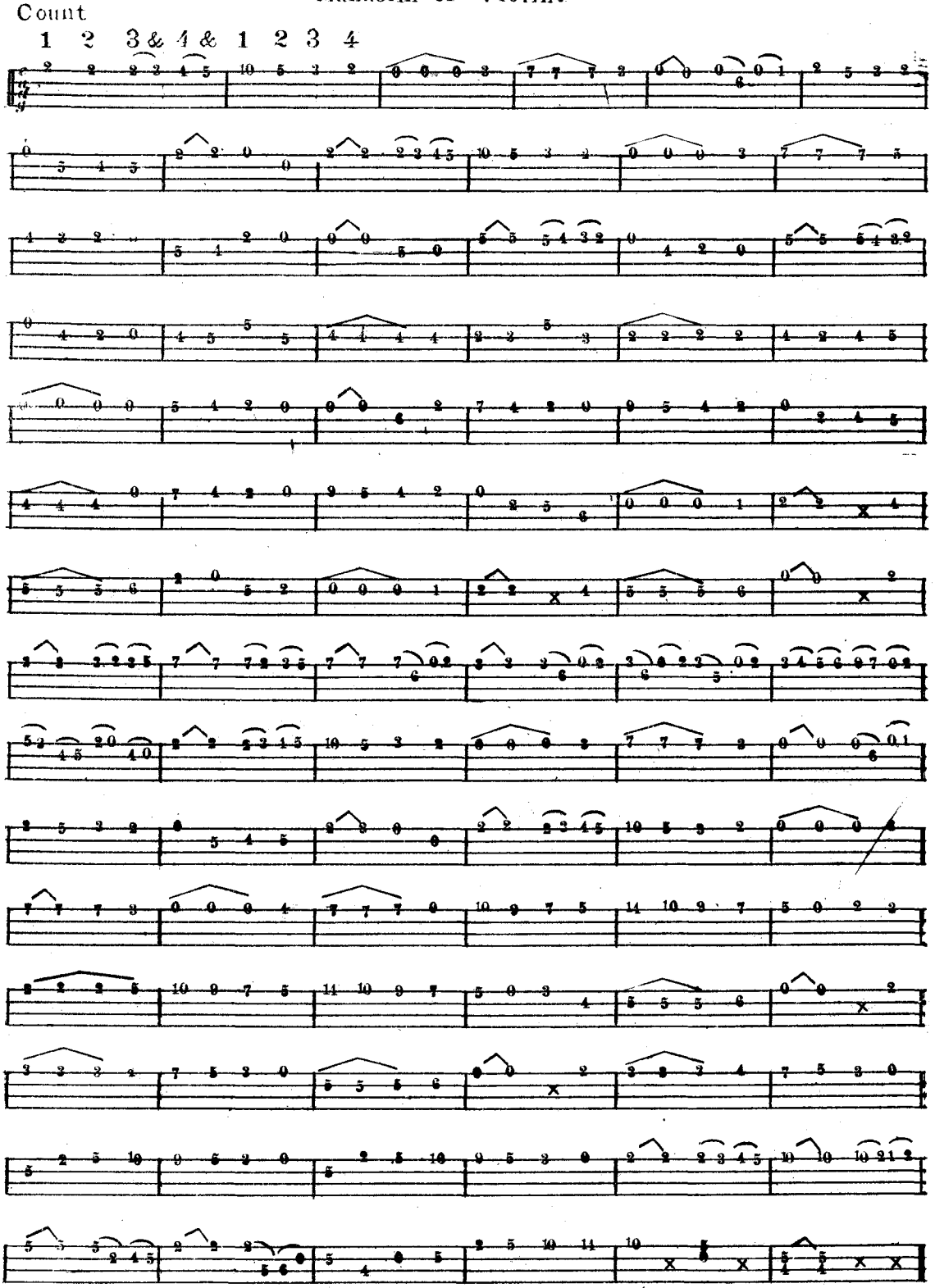
Count

4 1 2 & 3 4 &



SPRING SONG.

Mandolin or Violin.

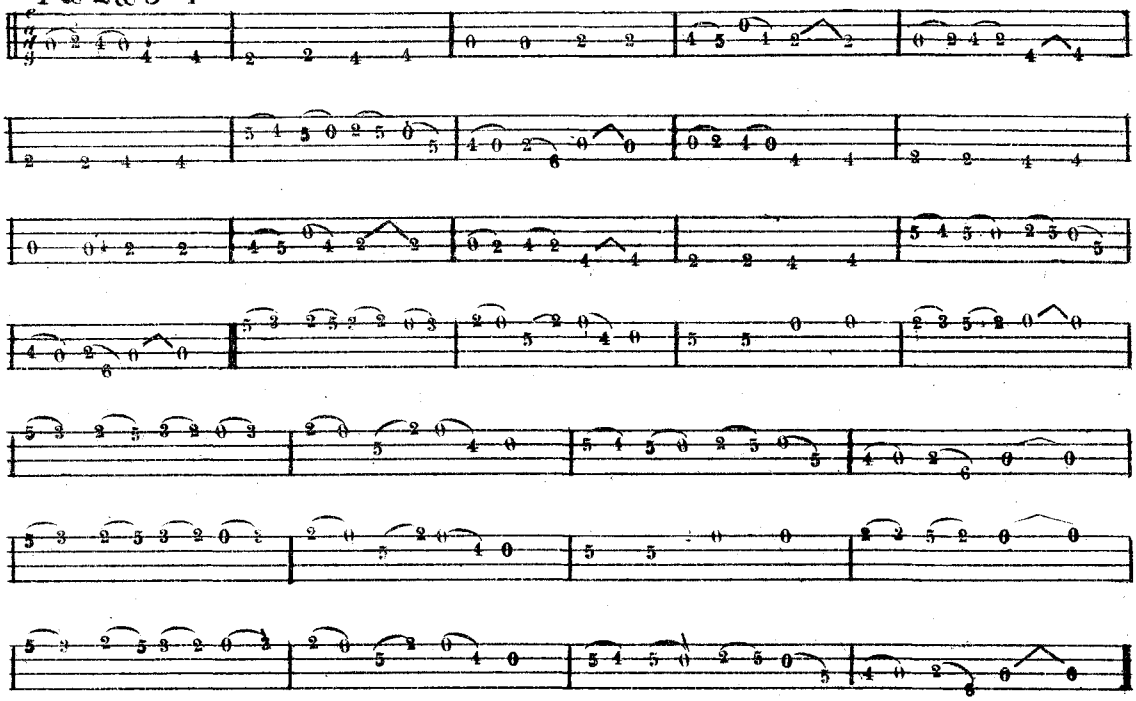


ARKANSAS TRAVELLER.

Mandolin or Violin.

Count.

1 & 2 & 3 4



HIGHLAND FLING.

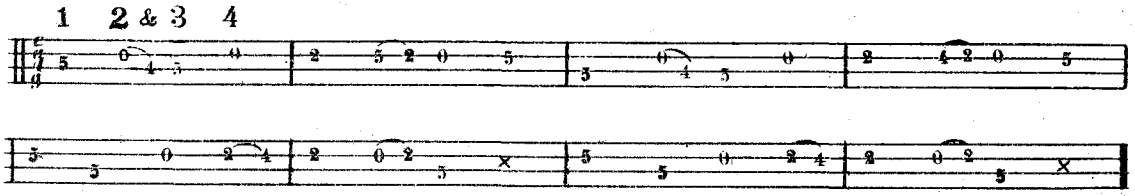
Count.

1 2 1 & 2

SELECTION FROM "ZAMPA".

Count.

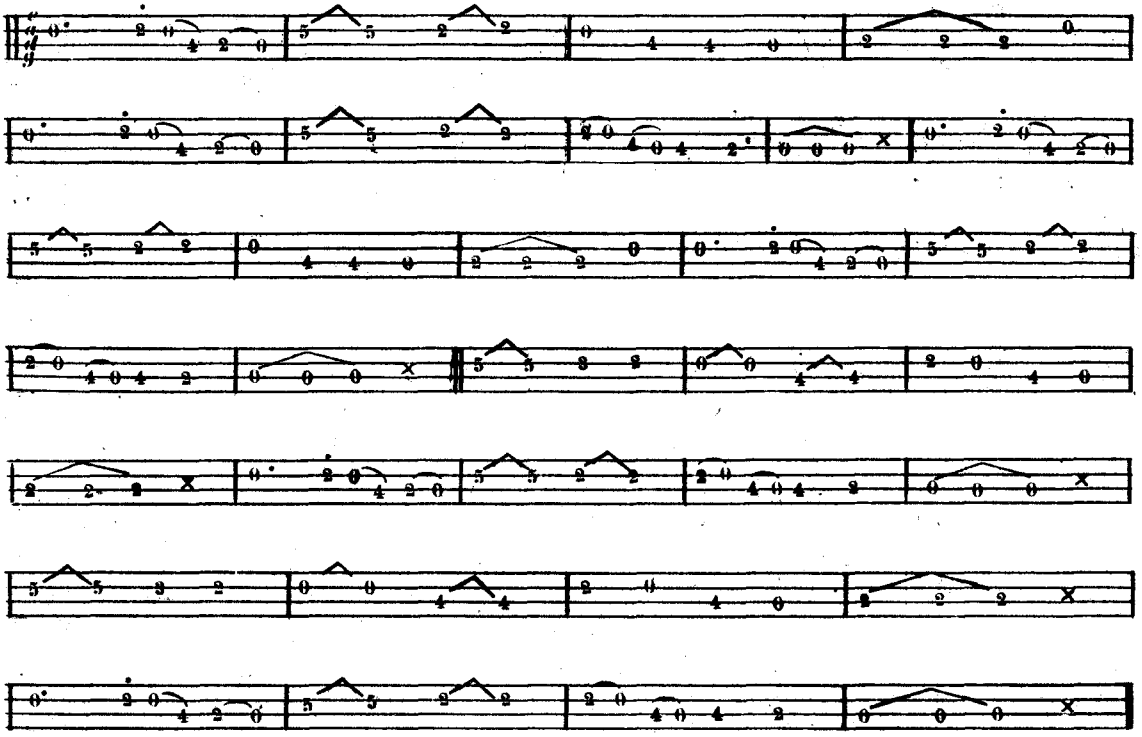
1 2 & 3 4



MASSA'S IN DE COLD, COLD GROUND.

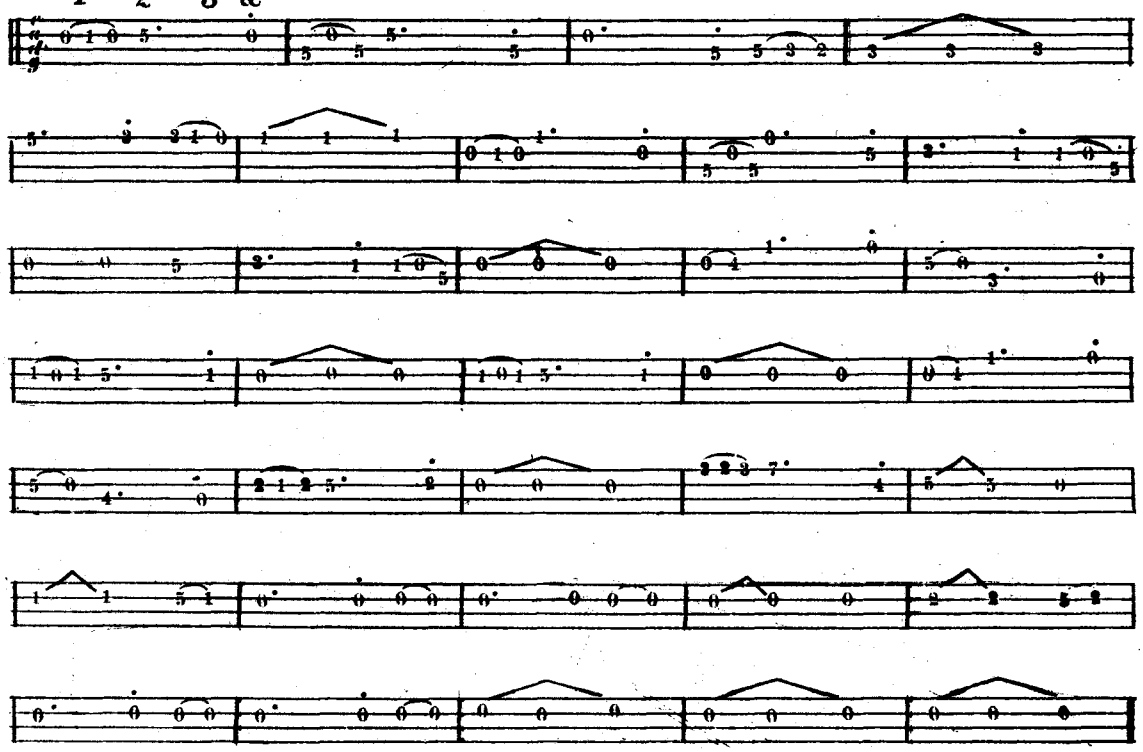
Count. 1 2 & 3 & 4 & 1 2 3 4

Mandolin or Violin.



SCHUBERT'S SERENADE.

Count. 1 2 3 &

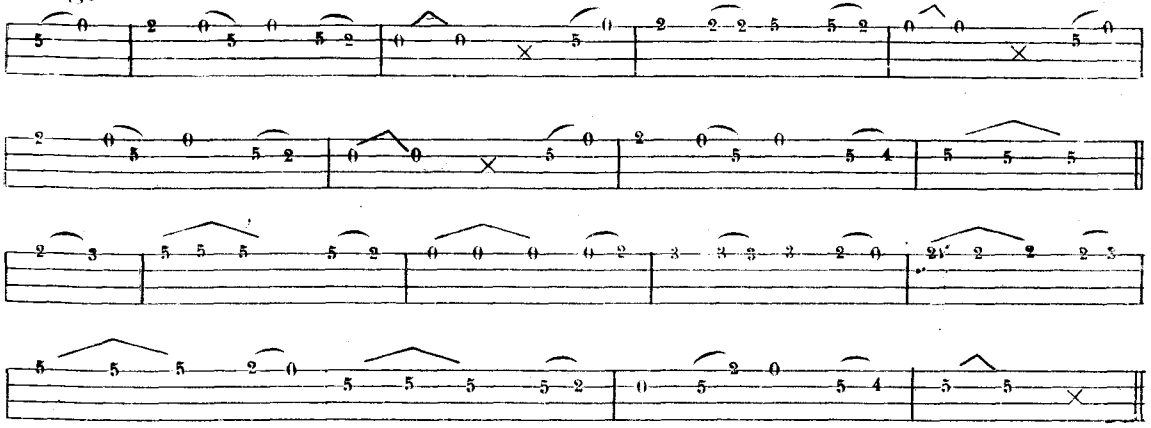


SACRED MELODY.

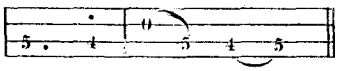
Introduction.

Count.

Song.

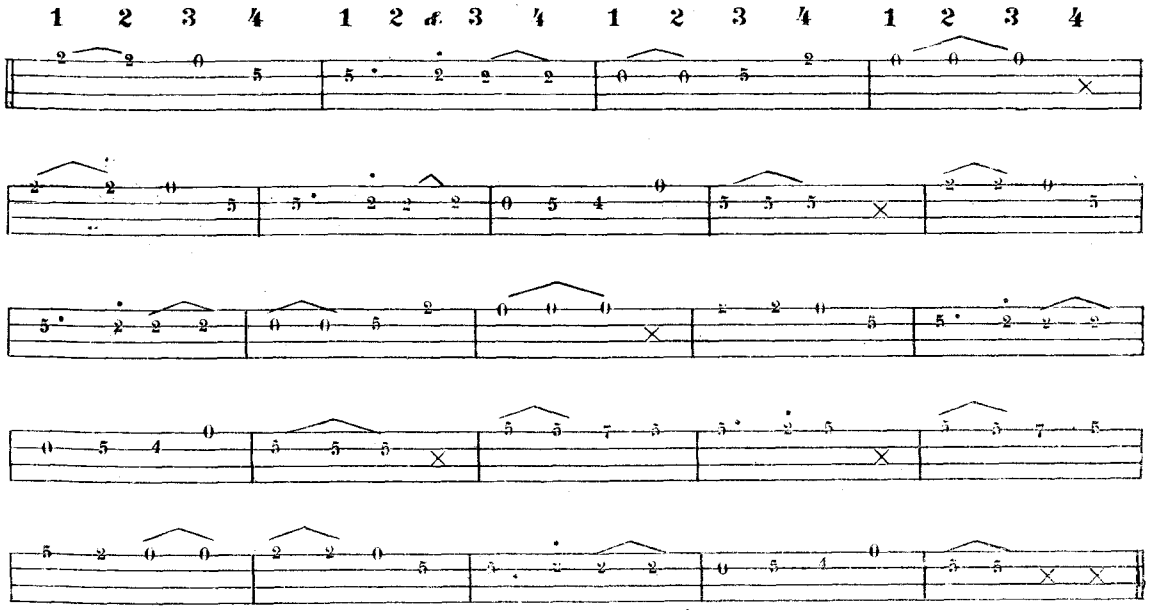


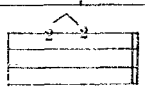
Do not trill notes with dots over them nor those connected with a slur.

Example. 

NEARER MY GOD TO THEE.

Count.

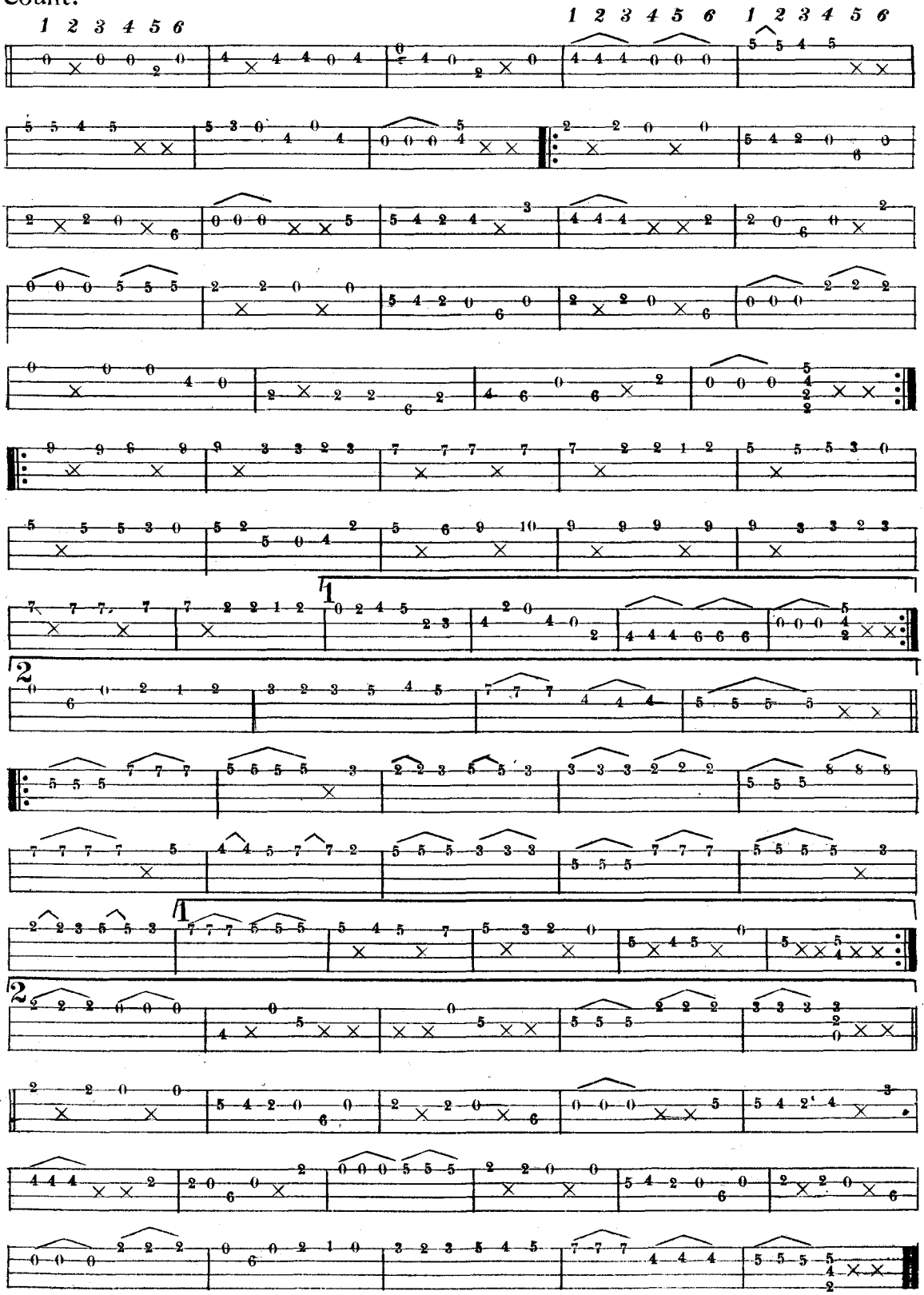


Remember that figures connected thus:  are to be played tremolo, as one note, each figure getting one count.

THE POSTER GIRL.

MARCH

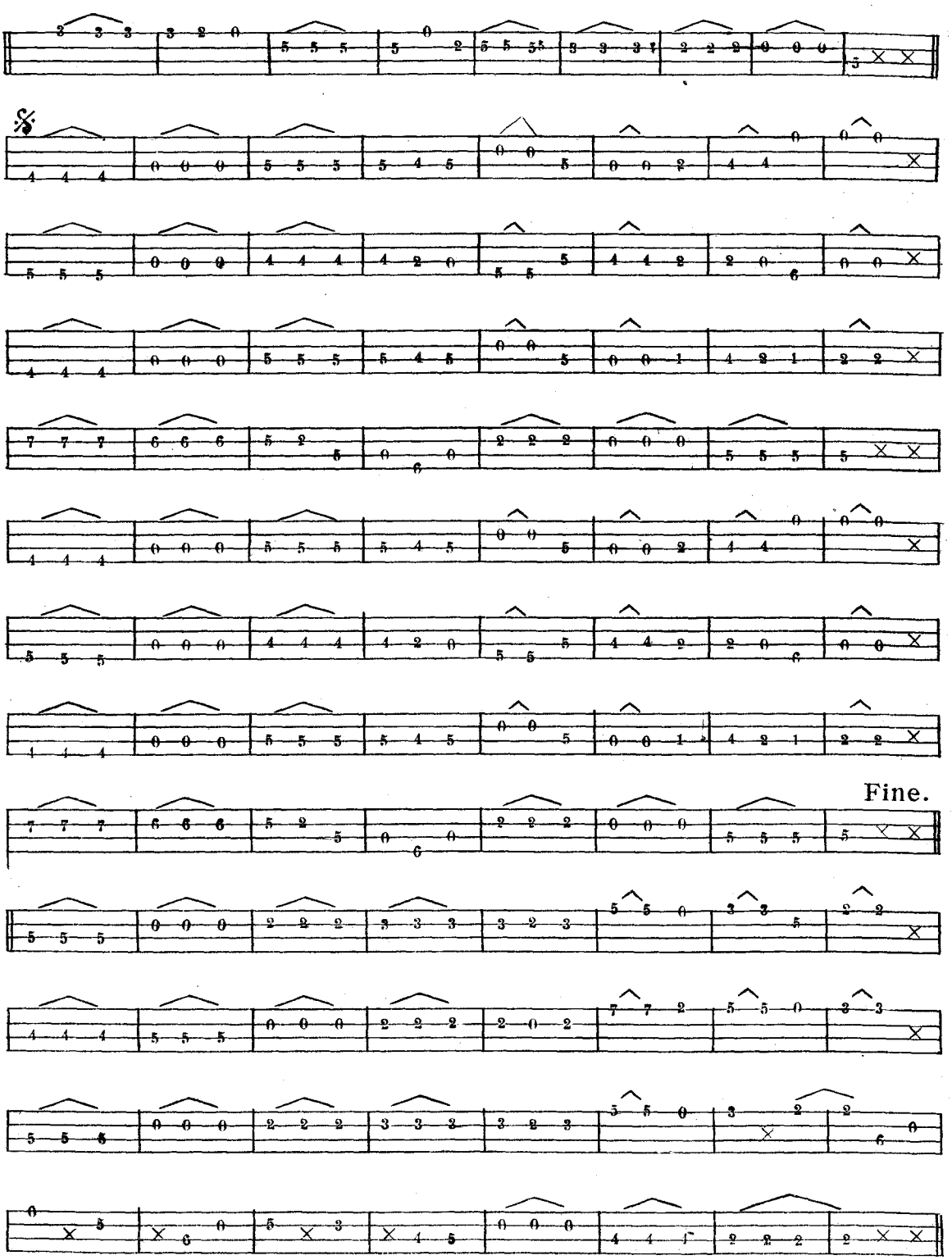
Count.



VASSAR WALTZ.

Count.

1 2 3 1 2 3



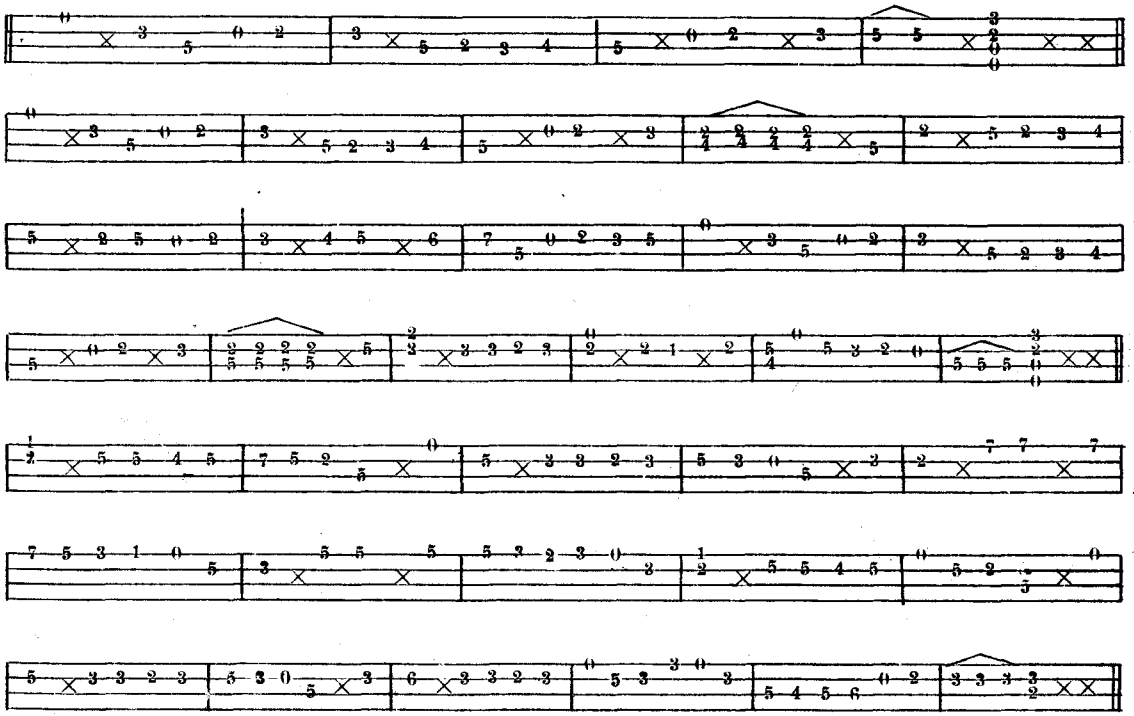
Play from sign 𝄋 to Fine.

PRINCETON

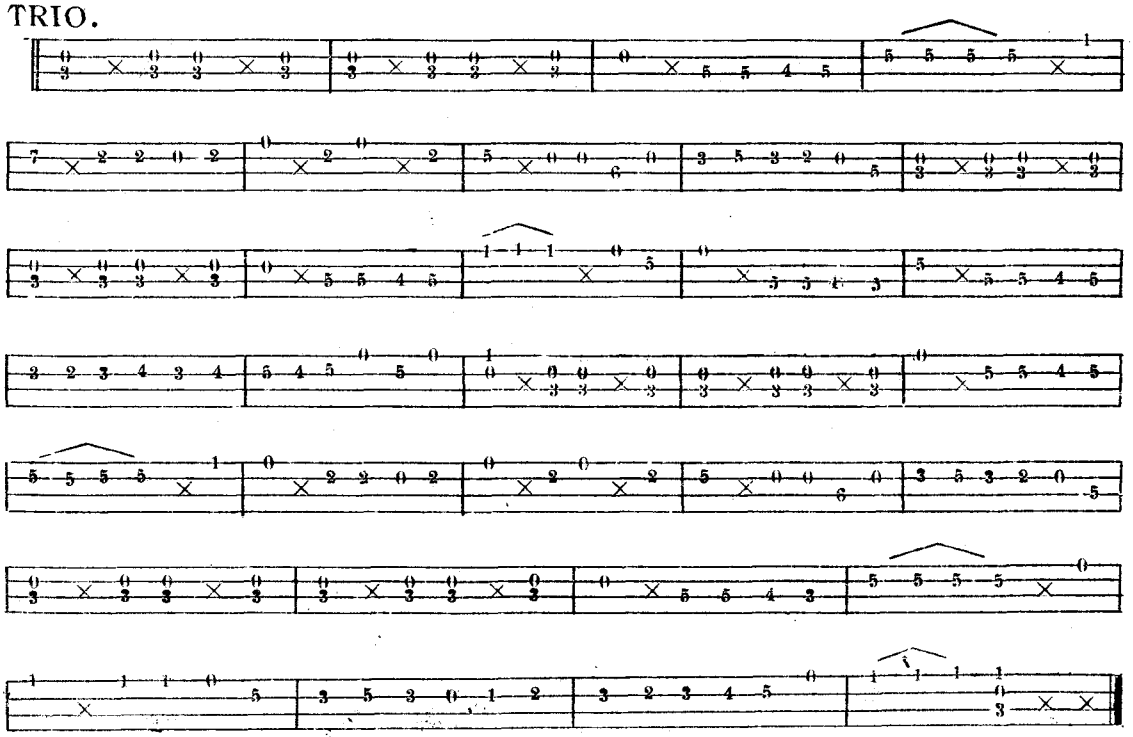
MARCH & TWO-STEP.

Count.

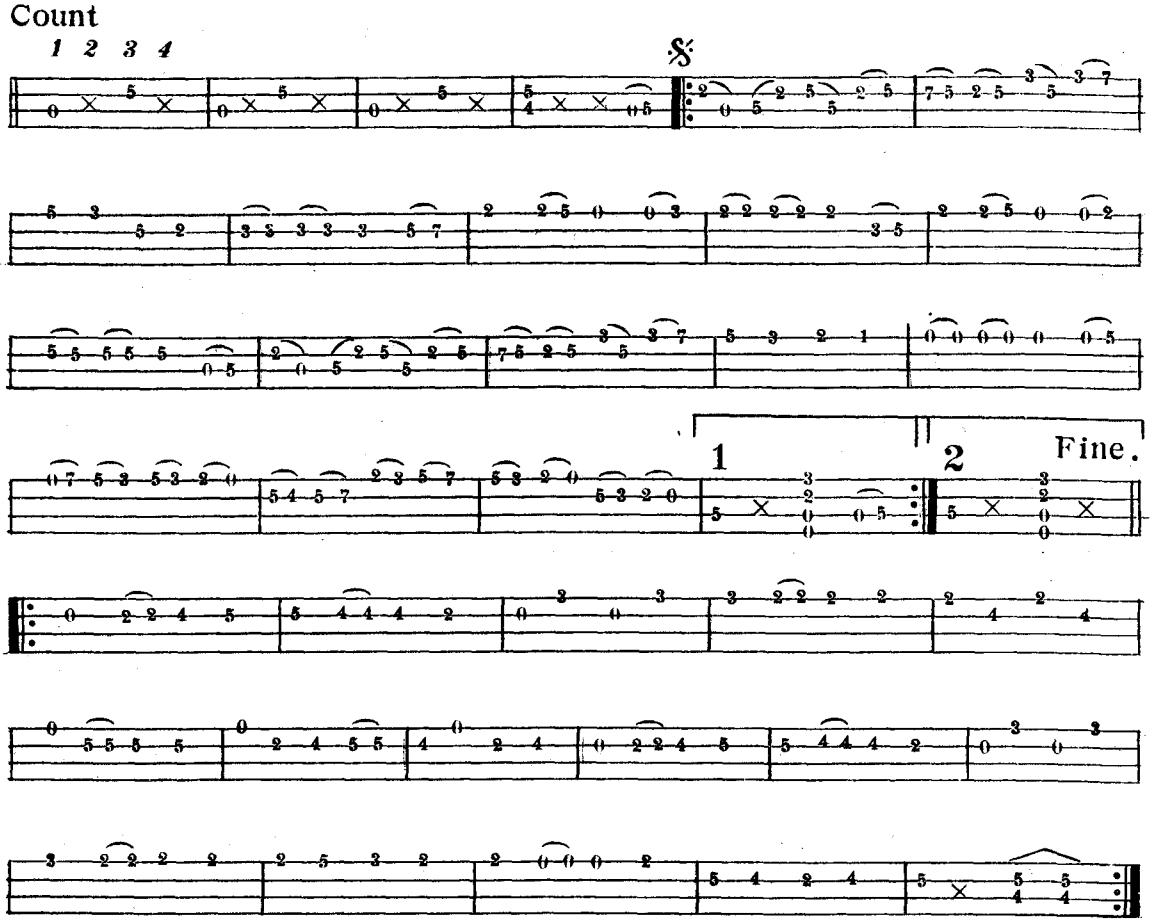
1 2 3 4 5 6



TRIO.

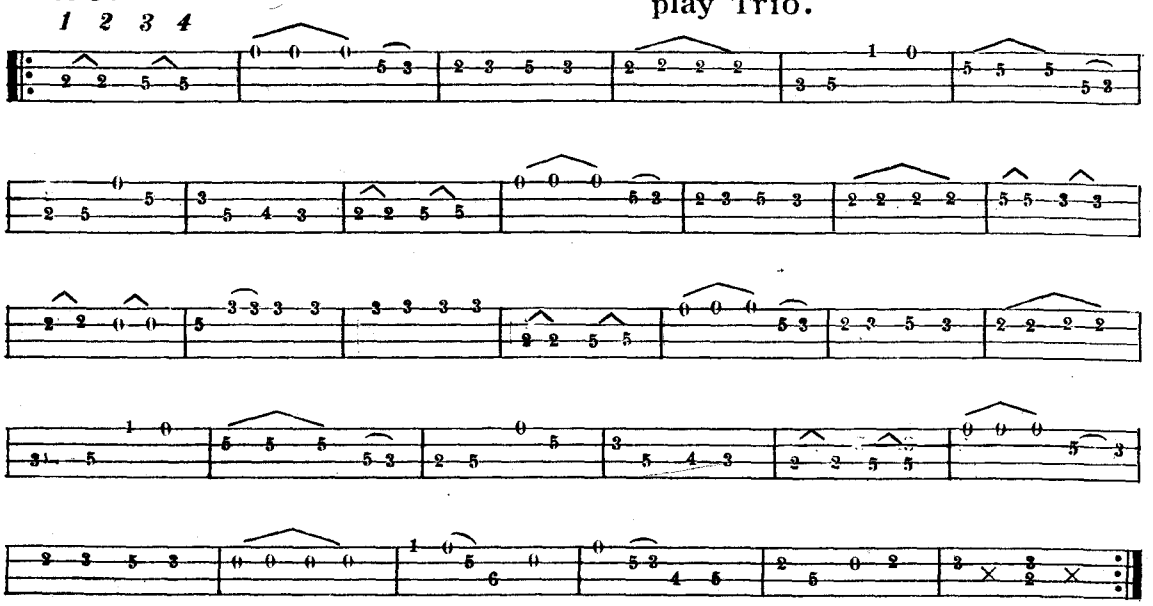


BELMONT POLKA.



Play from Sign 𝄋 to Fine then play Trio.

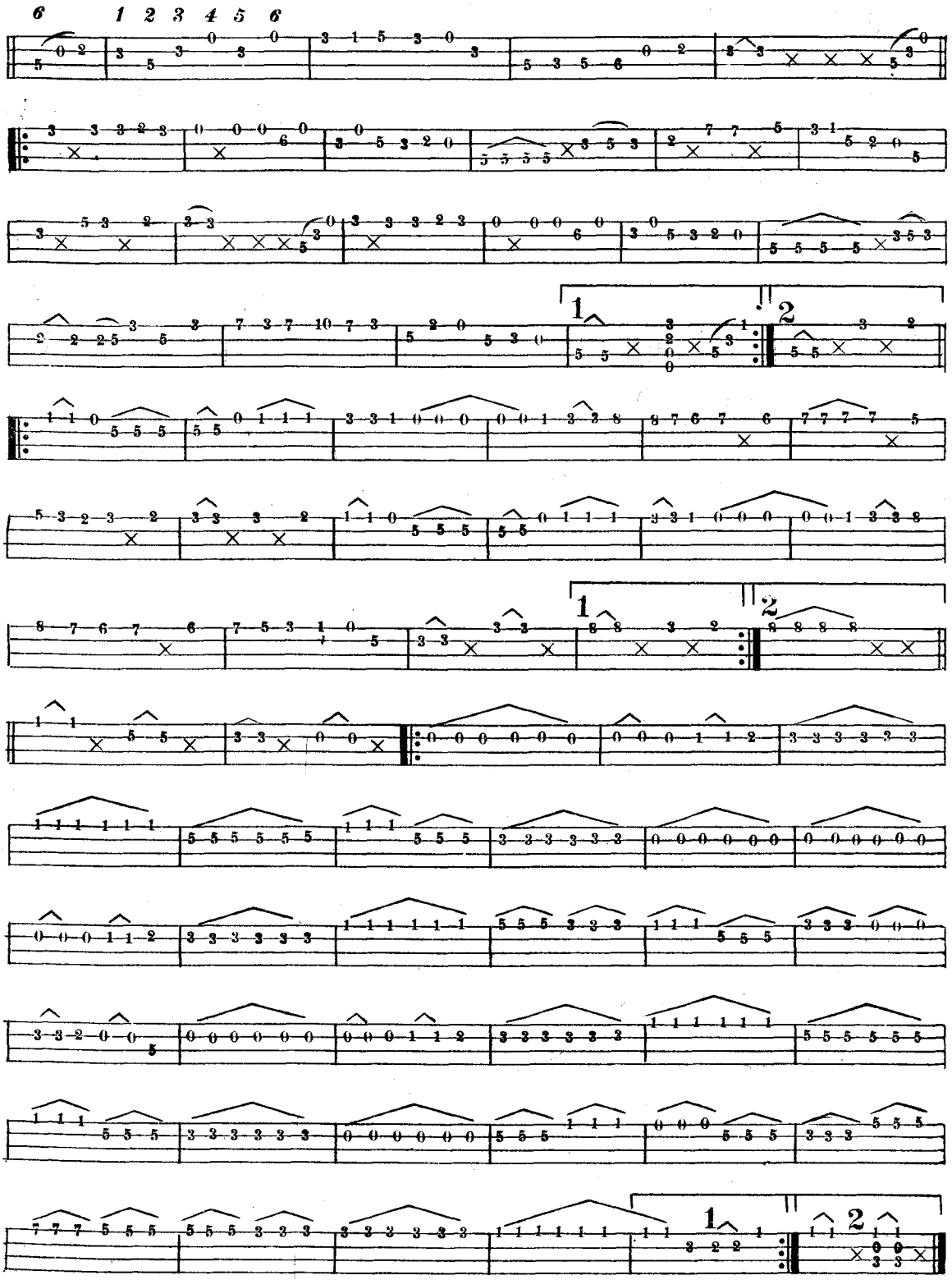
TRIO.



Play from beginning to Fine.

TREMONT TWO-STEP.

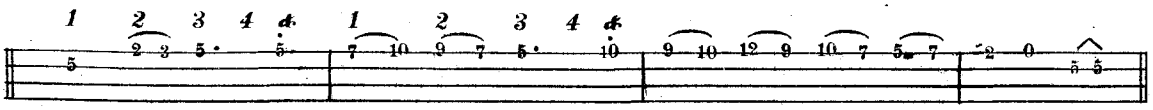
Count



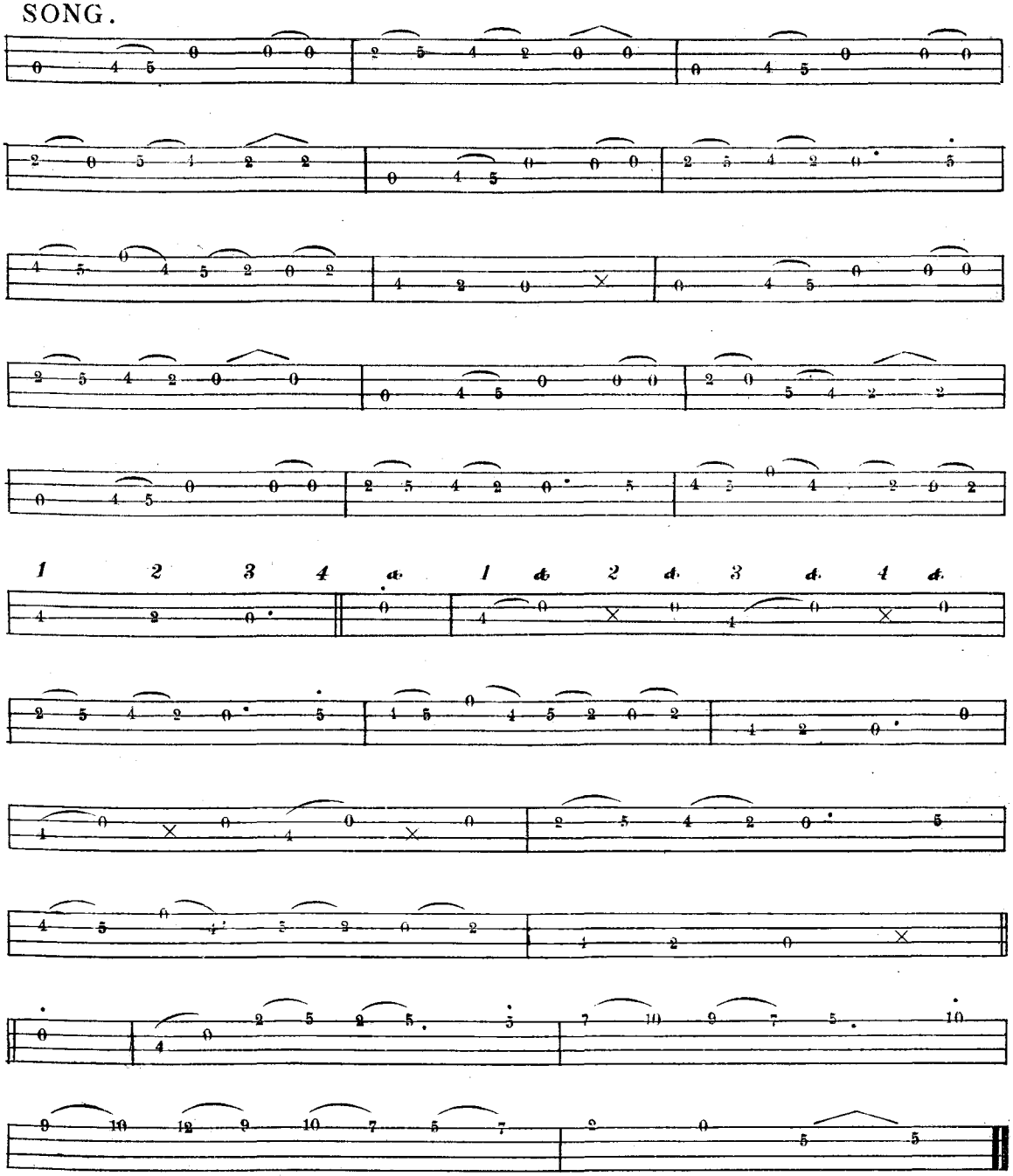
OLD BLACK JOE.

INTRO.

Count.

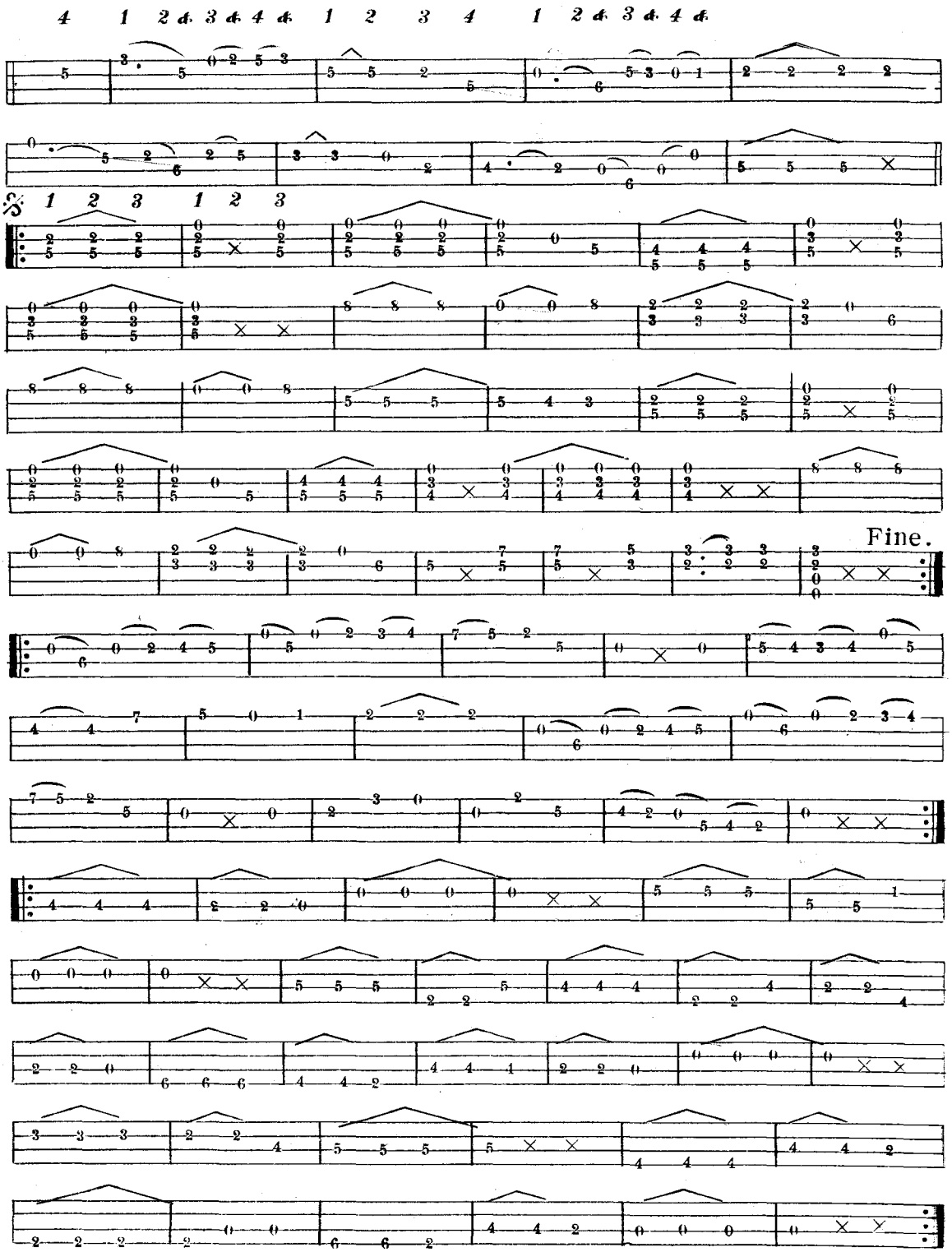


SONG.



When dots are over figures they signify that those notes are to be played short and with single strokes.

EVALINA WALTZ.

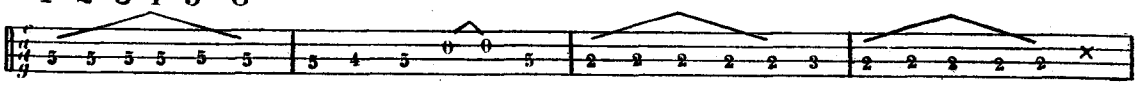


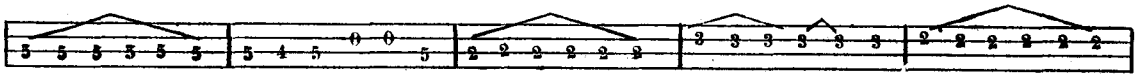
MISERERE FROM IL TROVATORE.

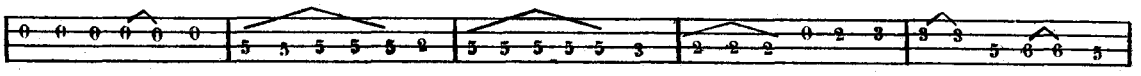
Mandolin or Violin.

Count.

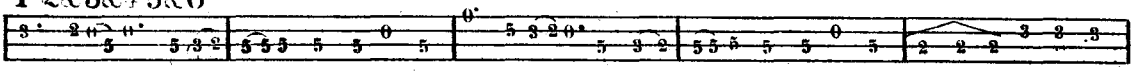
1 2 3 4 5 6

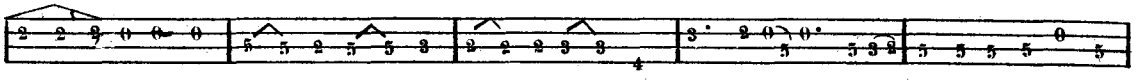


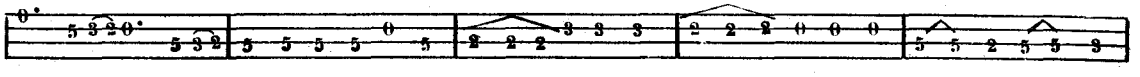


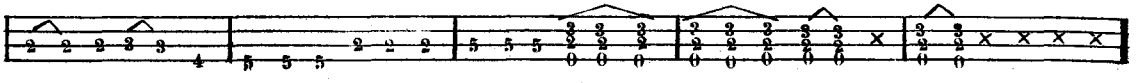


1 2&3&4 5&6







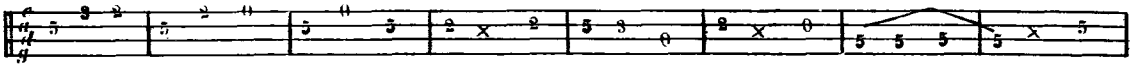


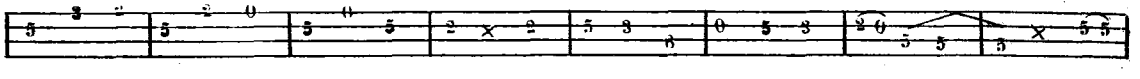
I DREAMT I DWELT IN MARBLE HALLS.

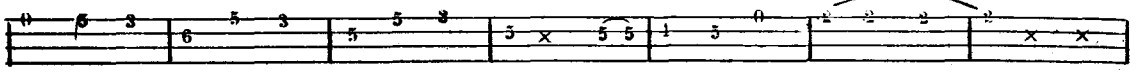
Bohemian Girl.

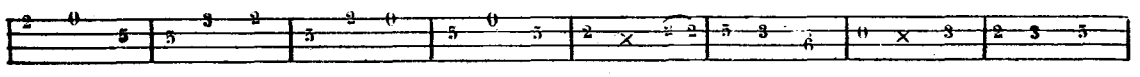
Count.

1 2 3







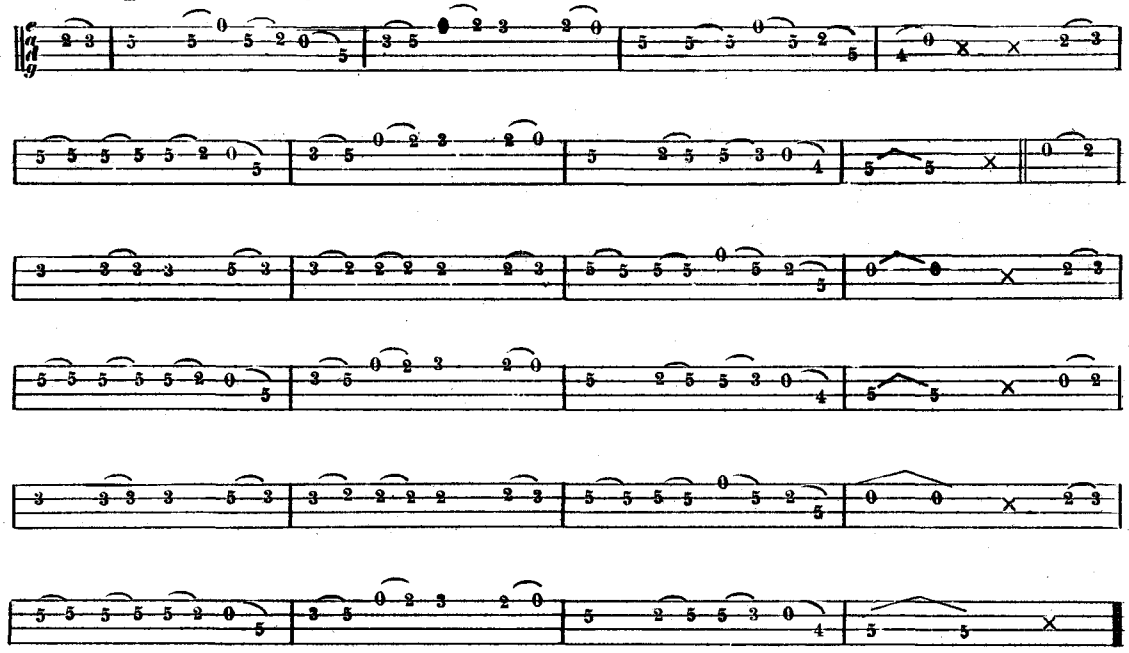


DARLING NELLIE GRAY.

Mandolin or Violin.

Count

4 & 1 2 & 3 & 4 &



SAILOR'S HORNPIPE.

Count

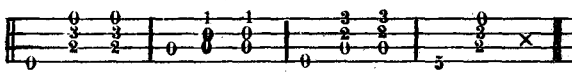
4 1 & 2 & 3 & 4 &

CHORDS FOR MANDOLIN OR VIOLIN.

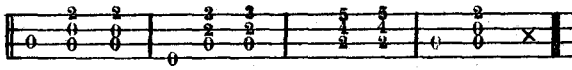
MAJOR CHORDS

Key of G Major. 1♯

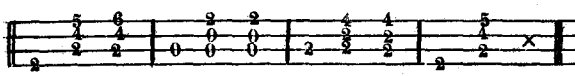
Key of C Major.



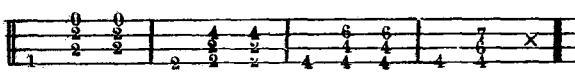
Key of D Major. 2♯



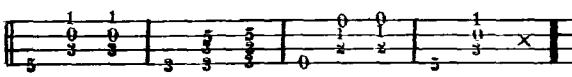
Key of A Major. 3♯



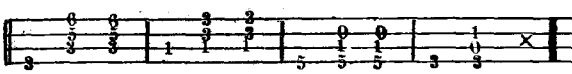
Key of E Major. 4♯



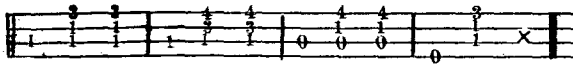
Key of F Major. 1♭



Key of B♭ Major. 2♭



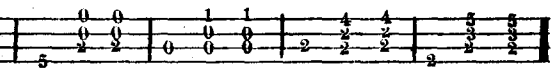
Key of E♭ Major. 3♭



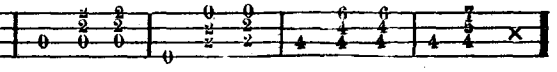
MINOR CHORDS

Key of E Minor, relative to G Major.

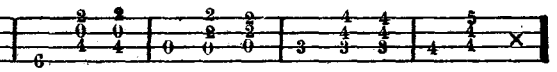
Key of A Minor, relative to C Major.



Key of B Minor, relative to D Major.

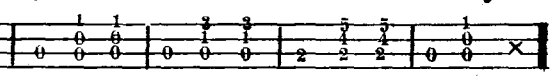


Key of F♯ Minor, relative to A Major.



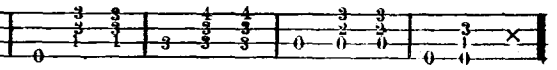
Key of C♯ Minor, relative to E Major.

Key of D Minor, relative to F Major.



Key of G Minor, relative to B♭ Major.

Key of C Minor, relative to E♭ Major.



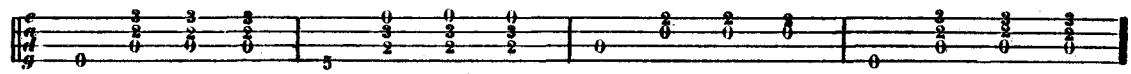
CHORDS IN ACCOMPANIMENT STYLE.

KEY OF G MAJOR.

COMMON TIME

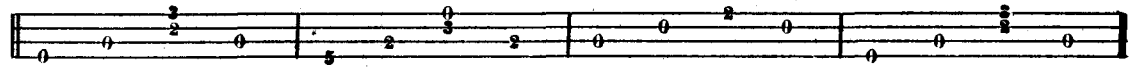
Mandolin or Violin.

Count 1 2 3 4



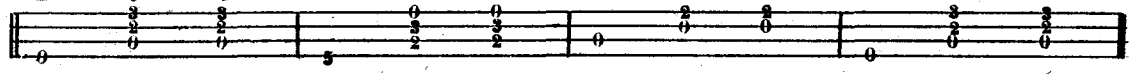
BROKEN CHORDS

1 2 3 4



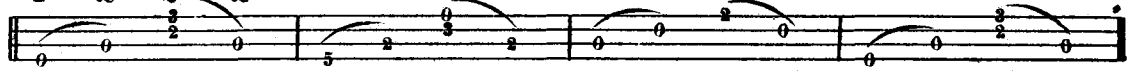
TRIPLE MEASURE

1 2 3



TWO FOUR MEASURE

1 & 2 & 1 & 2 &



SIX EIGHT MEASURE

1 2 3 4 5 6

Simple Chords in C Major. (Commonly used for Accompaniments.)

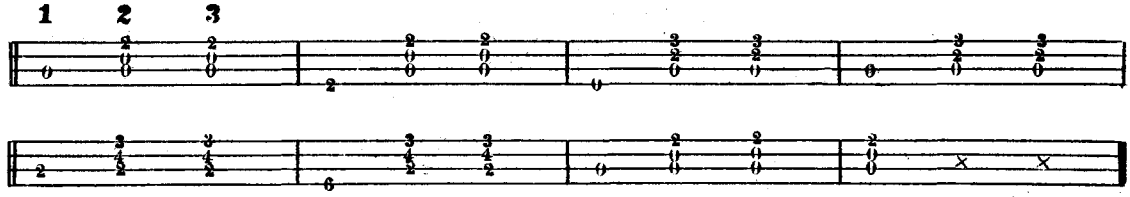
1 2 3

Simple Chords in F Major.

1 2 3 4 5 6

Simple Chords in D Major.

1 2 3



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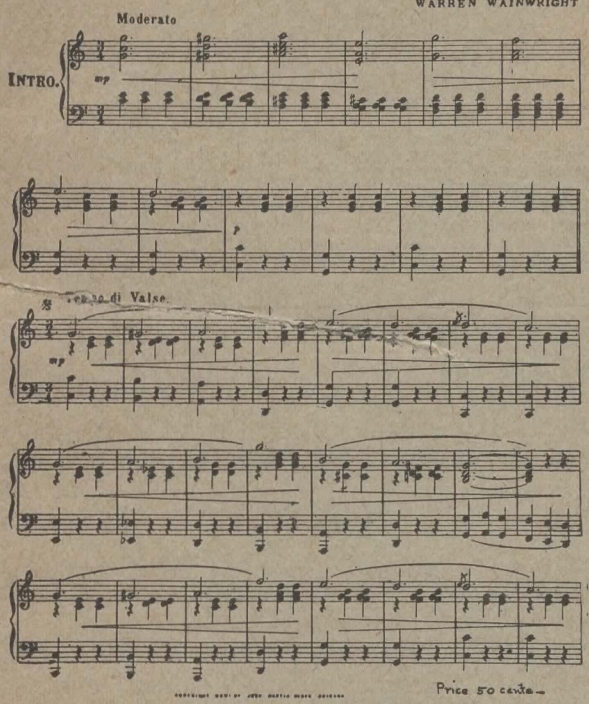

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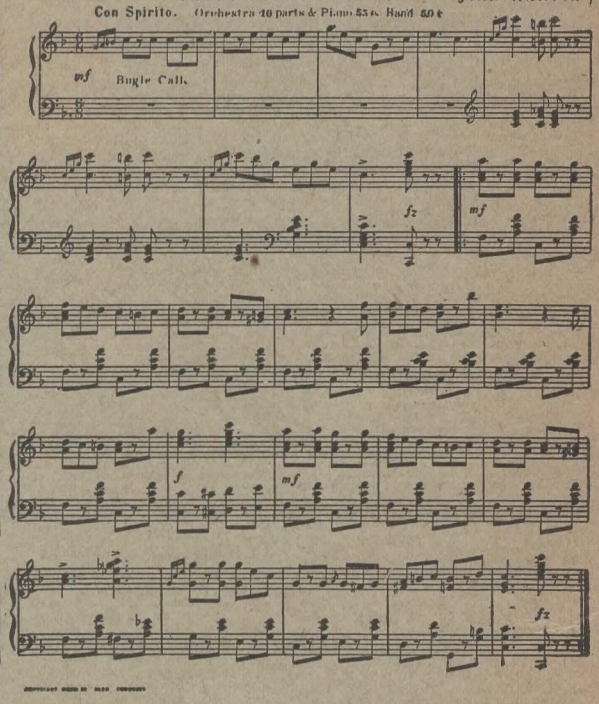

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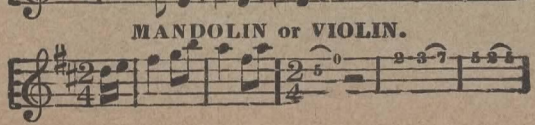

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